THE BOOKMAN'S MANUAL

A Guide to Literature

BESSIE GRAHAM

CHARLES S. COLE, JR.
BRYN ATHYN, PA.

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A GUIDE TO LITERATURE

By

BESSIE GRAHAM

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TO

ELISABETH FERGUSON HUTCHIN,

WORKER IN GREAT CAUSES,

WHO STARTED ME TO WORK IN THE

GREAT CAUSE OF BOOKSELLING EDUCATION.

Schuyler Hall 3/16/71 $5.00

PREFACE

The basis of this book was a course of lessons on book salesmanship, given at the William Penn Evening High School, Philadelphia. So many applications for the material were received from persons living too far away to attend the school that the lessons were published serially in the *Publishers' Weekly*.

"The Home School for Booksellers," as the printed lessons were called, was intended as a sort of correspondence school without any correspondence. Those who believe there are no good letter-writers to-day should start a non-correspondence school. The abundant and helpful letters addressed to the Home School showed that letter-writing is far from being a lost art, and served as corrective schooling for the Home School teacher.

Of the many things which must go into the training of a bookseller, this volume ventures to touch but one field, the books themselves and their editions. Those who handle books must have business training and selling experience; must learn something of advertising and store display; have a knowledge of paper, printing and book-making; and must have an abiding interest in people and in the community to be served. But to a greater extent than is the case in most retailing, there is necessary a close and intimate knowledge of the character of the merchandise. The first requisite of a bookseller is to know books; the next, to know where to obtain them.

This volume, then, is an introduction to book knowledge with some discussion of editions and their makers. As no single course could cover all the fields of literature, this one will show many omissions of material which would have extended the book to many volumes. The contents is somewhat arbitrary in its scope, including, for the most part, those classifications on which a student bookseller is first likely to need special knowledge: reference books, poetry, fiction, etc. Children's books would need a book by themselves, but have been frequently written on in a practical way. Travel, science, sociology, etc., having less historical development as a literature than the others, would need a slightly different approach to meet the bookseller's needs.

A bookseller's approach to literature is of necessity different from that of the general student. He wants to visualize the writings he hears about as books to be bought from the

right publisher and fitted to the right reader. To him all literatures are of one body, the importance of which may be somewhat judged by the present buying interest of the public. He thinks of books in general classifications as they would naturally be handled in a bookstore, not as a chronological sequence, bringing poet and historian side by side. He needs to know the landmarks along the great highways of literature, and his increasing experience and handy reference books will easily guide him into the byways.

Bookselling is an ancient calling and an interesting business for which increased training is needed if our present day is to be served adequately in its rapidly growing need of books. In the field of bookselling education this volume is offered as a modest experiment.

BESSIE GRAHAM.

June 20, 1921.

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"When you sell a man a book you don't sell him just twelve ounces of paper and ink and glue—you sell him a whole new life."—From "Parnassus on Wheels" by Christopher Morley.

"To write a book is a task needing only pen, ink and paper; to print a book is rather more difficult, because genius often expresses itself illegibly; to read a book is more difficult still, for one has to struggle with sleep; but to sell a book is the most difficult task of all."—FELIX DAHN—From "The Romance of Bookselling" by Frank A Mumby.

CHAPTER I

A BOOKSELLER'S LIBRARY

WHAT shall a bookseller read that will be of most help to him in his profession? What books have been written especially for booksellers?

These questions bring to mind a passage in a volume called "Libraries" by John Cotton Dana, in which the question as to what a librarian shall read is answered thus:

"She must know her books. To know them she must read unceasingly, not much in a few books but a little in all the books, all the journals, book catalogues, many pamphlets, and all newspapers which come to her library. With her there can be no question of what to read, she must read it all, not all of all she sees, but a little of everything she sees. Any worker in any library who does not read, read, and forever read cannot hope for and cannot expect any notable success."

If such an ambition, such an attempt, is not out of the question for a librarian, it ought not to be out of the question for a bookseller. The only difference is that a bookseller is rarely encouraged by his employer to read, while a librarian is both encouraged and required to read.

However, the bookseller has, perhaps, one advantage over the librarian in the fact that so little has been written for his particular use and instruction.

GENERAL HISTORIES OF BOOKSELLERS

The profession of bookselling is one of old and honorable traditions, and every bookseller who values association with the past will want to know the historical backgrounds of his trade. There are three histories of English booksellers and four of American, which together form a survey of the field from the earliest time to the present. Although some of these books are out of print, they are by no means rare in second-hand bookstores. The English histories are more general, being in the nature of collective biographies of booksellers; while the American are more personal, and in two cases are limited to one particular house.

ENGLISH BOOKSELLERS

CURWEN, HENRY.

A History of Booksellers: The Old and the New. London, *Chatto & Windus,* 1873.

This is the first history of booksellers ever written. The author undertook the work after reading a statement of Thomas Carlyle's: "In these days, ten ordinary histories of kings and courtiers were well exchanged against the tenth part of one good History of Booksellers." Curwen treats only of English booksellers, including such names as Longman, Constable, Murray, Moxon, Nelson, Mudie.

MUMBY, FRANK ARTHUR.

The Romance of Bookselling. London, *Chapman & Hall,* 1910; Boston, *Little, Brown,* 1911.

This is "a history from the earliest times to the twentieth century." It is confined entirely to English booksellers and covers in part the same ground as Curwen's, but carries the history down to our own day, including the names of Macmillan, Bohn, Bell, Cassell, Heinemann. It contains a valuable bibliography of bookselling by W. H. Peet.

MARSTON, E.

Sketches of Booksellers of Other Days. *Scribner,* 1901.

The author, of the firm of Sampson Low, Martson & Co., writes of booksellers from Samuel Richardson, the author of "Pamela" and "the most famous man who has ever stood behind a bookseller's counter," down to William Hutton and James Lackington.

AMERICAN BOOKSELLERS

DERBY, J. C. 1818—1893.

Fifty Years among Authors, Books, and Publishers. *Carleton,* 1884.

The author, the founder of the firm of Derby & Miller, 1848, afterwards Derby & Jackson, 1855, has given us the only general history that we have of American booksellers and publishers. Some of his chapter headings are: "Harper & Brothers," "D. Appleton & Company," "George W. Carleton," "H. O. Houghton," "George Palmer Putnam," "G. & C. Merriam," "J. B. Lippincott," "Lee & Shepard," "Henry Carey Baird," "Ticknor & Fields," "Little, Brown & Company."

PUTNAM, GEORGE HAVEN. 1844—

Authors and Their Publishers in Ancient Times. *Putnam,* 1894.

Books and Their Makers during the Middle Ages. 2 vols. *Putnam,* 1896—1897.

George Palmer Putnam: A Memoir. *Putnam,* 1912.

Memories of My Youth. 1844—1865. *Putnam,* 1914.

Memories of a Publisher. *Putnam,* 1915.

Mr. Putnam's titles form a history of books as well as of booksellers. His "Memories of a Publisher" is especially interesting for the light it throws on the history of international copyright. It supplements the great work of Richard Rogers Bowker, "Copyright: Its History and Law" (*Houghton Mifflin*). The Putnam reminiscences include many English booksellers as well as American.

HARPER, JOSEPH HENRY. 1850—

The House of Harper. *Harper,* 1912.

This book, containing anecdotes of all the famous authors whose books have been published by Harper, is a mine of table-talk. It is written in a delightful, informal style, and records memorable incidents connected with the books of Mark Twain, DuMaurier, Constance Fenimore Woolson (Cooper's grandniece), and Dinah Mulock Craik, and others.

ELLSWORTH, WILLIAM WEBSTER. 1855—

A Golden Age of Authors. *Houghton Mifflin,* 1919.

Mr. Ellsworth was for thirty-seven years with The Century Company. He gives some interesting personal reminiscences of authors and discourses on such topics as "The DeVinne Press," "The Making of the Century Dictionary," "George Kennan's Painstaking Methods of Writing," and "Can Novels Be Cheaper?"

YARD, ROBERT STERLING.

The Publisher. *Houghton Mifflin,* 1913.

A publisher's informal comments on the difficulties of his own profession.

BOOKS ABOUT BOOK MANUFACTURE

HITCHCOCK, FREDERICK H., editor.

The Building of a Book. *Grafton Press,* 1906.

A series of practical chapters written by experts in their fields on every aspect of book-making from author to final sale. Out of print but frequently found in second-hand stores.

SMITH, A. M.

Printing and Writing Materials: Their Evolution. Privately printed by the author, New York, 1912.

A practical volume for the layman on the history and progress of printing, paper and ink making, and binding.

J. W. BUTLER PAPER COMPANY, CHICAGO.

The Story of Paper-Making.

An account of paper-making from its earliest known record down to the present time.

RAWLINGS, GERTRUDE B.

The Story of Books. *Appleton, Library of Useful Stories.*

A history primer giving the story of books and printers from the earliest days to the present.

GENERAL WORKS ABOUT BOOKS

Books about books are a kind of parasitic literature; they are writings that owe their being to other writings, and have no existence apart from them. In some cases, books about books are merely sycophantic works full of fawning flattery

and sentimental admiration. They point out beauties which nobody ever failed to see, and discover meanings which were never unrevealed. But the best books about books are not so much dependent as auxiliary. They are helps to reading, sometimes in the way of guiding our choice of books and sometimes in the way of whetting our appetite for literature. Such books are book biographies and give the life histories of books, relating incidents in their worldly careers, and telling anecdotes of their vicissitudes.

The following books have not so much to do with book worship as with book lore.

BURY, RICHARD DE. 1281—1345.
Philobiblion.

This is the oldest book about books. Eugene Field said, "Richard de Bury was the king, if not the father, of bibliomaniacs; his immortal work reveals to us that long before the invention of printing men were tormented and enraptured by those very same desires, envies, jealousies, greeds, enthusiasms, and passions which possess and control bibliomaniacs at the present time." The "Philobiblion" was written in Latin, and the first English translation was imprinted "London, 1834."

BURTON, JOHN HILL. 1809—1881.
The Book-Hunter. (First issued in 1863.) *Dutton; McKay.*

Burton was Royal Histographer of Scotland and was the author of a History of Scotland and a Life of Hume. His historical works, however, have not half the fame of his "Book-Hunter," which has come to be a classic work on book collecting.

SPOFFORD, AINSWORTH RAND. 1825—1908.
A Book for All Readers. *Putnam,* 1900.

Spofford was librarian of the Congressional Library from 1864 to 1899. This book, published in 1900, dealt with the collecting of books and the founding of libraries. It was the fruit of a life's experience with books, both as bookseller and as librarian.

HARRISON, FREDERIC. 1831—
The Choice of Books. *Macmillan,* 1893.

Harrison, at eighty-nine the most venerable figure in English letters, is the author of many famous books, and is especially to be remembered for his interpretation of Comte's philosophy of

Positivism. "The Choice of Books" is Harrison's most popular work. It deals with "Poets of the Old World" and "Poets of the New World," discussing the comparative merits of all the translations and editions of the various writers. In a chapter on "The Misuse of Books," he writes of the folly of collecting rare books, and shows us the endless resources of "ordinary literature."

LUBBOCK, JOHN. (LORD AVEBURY.) 1834—

The Pleasures of Life. *Burt, Home Library; Macmillan.*

The scientist, Sir John Lubbock, was the first to write a list of "The Hundred Best Books," an exercise which has been endlessly repeated. This list which makes one chapter in "The Pleasures of Life" is often reprinted as "The Choice of Books."

RICHARDSON, CHARLES FRANCIS. 1851—

The Choice of Books. *Putnam,* 1905; *McKay.*

Richardson was professor of literature at Dartmouth College, and this essay of his on book selection has been enduringly popular.

DANA, JOHN COTTON. 1856—

Libraries. *H. W. Wilson,* 1916.

Mr. Dana, the head of the Newark Public Library, is a leader in the library world to-day. This book is valuable to the bookseller in keeping him in touch with the books in continuous demand in libraries. Its criticism of American book reviews is also of great benefit to a bookseller. The only other serious diagnosis of book reviews that has been made in this country is a series of articles by Edmund Lester Pearson which appeared in the Bulletin of the New York Public Library beginning November, 1916.

FIELD, EUGENE. 1850—1895.

The Love Affairs of a Bibliomaniac. *Scribner,* 1896.

A semi-humorous but very informing account of books the author collected. It was the last book Field wrote and was published after his death.

SHAYLOR, JOSEPH.

The Fascination of Books. *Putnam,* 1898.

This book was written especially for booksellers and is dedicated to the trade. It contains chapters on "Booksellers and Bookselling," "The Christmas Book," "Bookselling and Some of Its Humors," "The Evolution of the Bookseller," "Bookselling and the Public, "Reprints and Their Readers."

KOOPMAN, HARRY LYMAN. 1860—

The Booklover and His Books. *Boston Book Co.,* 1917.

The author is librarian of Brown University. He is himself a "book kenner," a rare type described in his pages. The typography of books interests him especially. His comments on the work of Updike, Goudy, and others are worth while.

GAIGE, R. C., AND ALFRED HARCOURT.

Books and Reading. *Baker & Taylor,* 1908.

Interesting selections from various writers about books.

NEWTON, A. EDWARD.

The Amenities of Book-Collecting and Kindred Affections. *Atlantic Monthly Press,* 1918.

A volume of essays, five of which deal with "book-collecting" and eight with "kindred affections" such as James Boswell, Anthony Trollope, Oscar Wilde, William Godwin, Charles Lamb, and Fanny Kelly. The charming naturalness of Mr. Newton's style makes this book seem more spoken than written. It is a work with personality. The "Amenities" are rich in facts to be remembered, the "Kindred Affections" in human stories never to be forgotten.

MORLEY, CHRISTOPHER.

Parnassus on Wheels. *Doubleday, Page,* 1917.

The Haunted Bookshop. *Doubleday, Page,* 1919.

No bookseller's library would be complete, not to say begun, without a copy of "Parnassus on Wheels" and its sequel. Booksellers in fiction are rare, although there are examples from Borrow's "Lavengro" down to May Sinclair's "Divine Fire." Mr. Morley's hero, Roger Mifflin, is so live a figure that he is constantly stepping out of fiction and being taken for fact. These two volumes seem to be written for the express inspiration of booksellers. There is information joined with imagination throughout.

A BOOKSELLER'S TOOLS

The books mentioned so far for a bookseller's library are books to be read. There are other books which are merely to be used. These are the tools of the trade.

"Knowledge," said Dr. Johnson, "is of two kinds: we know a subject ourselves, or we know where we can find information upon it." The first kind of knowledge is valuable to a

bookseller, the second kind is requisite. Every conscientious bookseller should feel that while it is sometimes excusable for him not to know a thing, it is never excusable for him not to be able to find out.

There never was a profession possessed of better tools than the bookselling profession. Every aid to information that could be given it has been given it. The use that is made of this information is all that stands in need of improvement.

There are five great literary tools for the bookselling profession, and these five answer the majority of questions technical to the trade. They are:

THE UNITED STATES CATALOG AND SUPPLEMENTS. *H. W. Wilson.*
THE CUMULATIVE BOOK INDEX. *H. W. Wilson.*
THE PUBLISHERS' TRADE LIST ANNUAL. *R. R. Bowker.*
THE PUBLISHERS' WEEKLY. *R. R. Bowker.*
THE BOOK REVIEW DIGEST. *H. W. Wilson.*

The "United States Catalog" lists all books in print in January, 1912, under author, title and subject. The first "Supplement" covers 1912 through 1917 and the second, from January, 1918, through June, 1921. The "Cumulative Book Index" is an annual continuation of the "United States Catalog." These three catalogues are the most indispensable tools that the book trade possesses.

The "Publishers' Trade List Annual" is a collection of the catalogues of individual American publishers, bound together alphabetically in one volume. As there is no general index of the books listed, it is necessary to know the publisher of a book in order to find the entry of any author or title.

The *Publishers' Weekly* is the leading organ of the bookselling trade. In its "Weekly Record of New Publications" this journal lists, with descriptive annotations, all American book publications and a few pamphlets of special value.

With the aid of these four publications, a bookseller ought to be able to supply any information about price, author, title, publisher, illustrator, size, or binding of any book in print in America.

The *Book Review Digest* is a monthly, cumulated in August and in February, and published annually in one alphabet and one volume. It contains excerpts from reviews of all the significant books of the

year, the favorable reviews being marked + (plus) and the unfavorable — (minus). The early numbers of the *Book Review Digest,* the first to the fourteenth, are cumulated in one volume, 1905-1918. This publication is valuable to a bookseller in giving him the concensus or dissension of opinion on any important book.

There has been but one work published that covers the practical side of conducting a bookstore—"The Profession of Bookselling" by Adolph Growoll. The present volume is an expansion of one chapter of Adolph Growoll's book, a chapter on the "Bibliography of Literature."

GROWOLL, ADOLPH. 1850—1909.

The Profession of Bookselling: A Handbook of Practical Hints for the Apprentice and Bookseller. In Three Parts. 1893. Published at the Office of the *Publishers' Weekly.*

This work, written by a former Managing Editor of the *Publishers' Weekly,* is at once the most scholarly and the most practical of hand-books. The commercial side of bookselling is treated impartially with the literary side. It is a text-book to be studied, a reference book to be consulted, and a collection of book notes to be read for pure delight.

Part I includes, among other topics, "A Bibliography of Literature," "Trade Catalogues," "Arrangement and Care of Stock," "Dusting," "Window-Dressing," "Advertising," "Delivery and Shipping."

Part II includes "Taking Stock," "The Circulating Library," "Bookbinding," etc.

Part III includes "The Correspondence Department," "The Salesman," "The Commercial Traveler," "The Old Book Trade," etc. "Bookbinding," etc.

CHAPTER II

ENCYCLOPEDIAS

"Encyclopedias, the barebones of all subjects and the rotundity of none."—C. M. FRANCIS.

THE OLDEST encyclopedia in existence is the Natural History of Pliny the Elder, the uncle of the celebrated letter-writer, Pliny the Younger. This great Latin work was first published in 77 A.D. In the preface Pliny states that the book contains 20,000 facts, dealing with "natural" rather than with man-made products. Pliny's encyclopedia was a standard authority, for many centuries, and forty-three editions of his work were printed before 1536. The Natural History is at present out of print in both the Bohn Library and the Loeb Classical Library.

The history of English encyclopedias begins with the famous "Cyclopedia" of Ephraim Chambers, which was published in two volumes in London in 1728. This was the model for all subsequent encyclopedias. A French translation of Chambers's "Cyclopedia" served as the basis for the epoch-making "Encyclopédie" of Diderot and D'Alembert. The pioneer work of Ephraim Chambers is not to be confused with the "Chambers's Encyclopaedia" in use at the present day. This later work was published in 1859 by Robert and William Chambers in Scotland and by Lippincott in Philadelphia.

Modern encyclopedias are of two types, the dictionary type and the monographic. The dictionary type of encyclopedia treats its subjects under a multiplicity of specific headings arranged alphabetically. The monographic type treats its subjects under large, general headings, which include many subdivisions. The monographic necessitates the use of an index and of many cross references. The dictionary requires no index and does away with cross references as much as possible.

In selecting an encyclopedia, the choice falls first of all between a large and a small encyclopedia, and secondly between

an English and an American encyclopedia. The larger encyclopedias are, of course, more inclusive and exhaustive; the smaller are less comprehensive but usually as accurate. The consideration of the nationality of an encyclopedia is very important. An American reader will usually get better service from an American encyclopedia for the reason that English encyclopedias treat American topics very inadequately and disproportionately.

There are four major and five minor encyclopedias on the market at the present day.

MAJOR ENCYCLOPEDIAS

THE NEW INTERNATIONAL ENCYCLOPEDIA. Second edition. 24 vols. Edited by Frank Moore Colby and Talcott Williams. *Dodd, Mead,* 1916.

The "New International" is the encyclopedia of superlative excellence in English to-day. For the combined qualities of scholarship, ready reference, and inclusiveness it has no rival.

The first form of this work was published by Dodd, Mead & Company in seventeen volumes in 1885, under the title, "The International Cyclopædia." It was based on the old "Library of Universal Knowledge," and was produced under the editorship of Harry Thurston Peck.

In the first revision of the work, 1902-'04, the title was changed to "The New International Encyclopædia," and the editorial staff was enlarged to comprise Daniel Coit Gilman, Harry Thurston Peck, and Frank Moore Colby.

In 1906 the work was expanded from seventeen volumes to twenty, and in 1908 there was another partial revision.

In 1912 appeared the Second Edition, the current edition, set up from new type throughout, thoroughly revised, and enlarged from twenty to twenty-four volumes.

The "New International Encyclopædia" is above all what its title claims—it is new, and it is international. It was compiled in close consultation with the leading encyclopedias of France, Germany and Great Britain, and it aims to combine all the subjects contained in other encyclopedias as well as thousands of new subjects. In point of number it contains 80,000 articles—30,000 more than any other encyclopedia.

The following points are to be noted in regard to the "New International Encyclopædia":

It is fuller than any other encyclopedia in bibliography.

It is notably strong in biography, especially in the biography of living persons, and of Latin Americans.

Important articles are signed, the authors' names being given in the contents at the front of each volume.

Its contributors have avoided the "encyclopedic style." The articles are readable for charm of style as well as for sheer information.

The "New International Year Book," published annually since 1907, keeps the "Encyclopædia" up to date.

"Courses of Reading and Study" in the "New International" is a separate volume prepared by Simeon Strunsky.

The current edition includes a seventy-five page article on the War in Europe. A new volume is designed to give a complete history of the war in chronological form.

THE ENCYCLOPEDIA AMERICANA: A Library of Universal Knowledge. *Encyclopedia Americana Corporation,* 1918. 30 vols. Edited by George Edward Rines.

The "Encyclopedia Americana" was formerly published by the Scientific American Compiling Department, under the title, "The Americana: A Universal Reference Library," the editor-in-chief being Frederick Converse Beach, and the managing editor, George Edward Rines.

The Scientific American Compiling Department was originally affiliated with the *Scientific American Magazine,* published by Munn & Company. The magazine aided in the preparation of material for the new encyclopedia, and retained a literary connection with it until October, 1913, when a decree of the court forbade the Americana Company a further use of the name, Scientific American Compiling Department.

The "Encyclopedia Americana" is the scientist's encyclopedia. Its technical and scientific articles are especially scholarly and authoritative, owing as they do, much to the editors of the *Scientific American Magazine.* The "Americana" was originally planned to be similar in scope and design to the "Britannica," with the articles, however, to be written from an American standpoint. All important articles are written by eminent authorities and are signed.

The editions of the Americana are:

First edition.	16 vols.	1903.
Second edition.	20 vols.	1906.
Third edition.	22 vols.	1910.
New edition.	30 vols.	1918.

NELSON'S PERPETUAL LOOSE-LEAF ENCYCLOPAEDIA. 12 vols. *Nelson,* 1919. Editor-in-Chief, John H. Finley.

Nelson's "Encyclopædia" was first published in 1904. It is the best encyclopedia for contemporary events. By means of the loose-leaf device which Thomas Nelson & Sons originated, new pages of revised and additional material can be inserted in the encyclopedia. No fewer than 250 revised pages are sent to subscribers every six months, in March and October, about 2000 changes a year being made to keep pace with the calendar.

Nelson's is the encyclopedia of new things rather than of old. It aims to register all change and all progress. The majority of its articles are brief, because they treat of subjects so recent that their history is as yet short. Its bibliographies, too, are necessarily scant, as few books have been written about subjects so new. The best of encyclopedias, if not already obsolete, are always obsolescent. Nelson's is "the encyclopedia that never grows old."

The House of Nelson outlines reading courses in the "Encyclopædia" and maintains a Research Service Bureau to which readers may apply for any information not yet included in the "Encyclopædia."

Nelson's encyclopedia is journalistic in its matter and in its style. Its three-column page even gives it a journalistic appearance. Although issued by the Scotch House of Nelson, the Loose-Leaf feature is an American idea, and the work an American encyclopedia, born in America, and made in America.

ENCYCLOPAEDIA BRITANNICA: A Dictionary of Arts, Sciences, Literature, and General Information. Eleventh edition. 29 vols. *Encyclopaedia Britannica Corporation,* New York, 1916.

The "Britannica" is the oldest of the encyclopedias. It was first published in Edinburgh in 1768 and consisted of three volumes.

It has passed through eleven editions, of which the ninth, 1875-1888, and the eleventh, 1916, are the only complete revisions.

There are at present three forms of the Eleventh Edition:

1. The Cambridge University issue, large type on India paper, the American edition.

2. Handy Volume issue on India paper. Sears, Roebuck.

3. Handy Volume issue on ordinary paper. Sears, Roebuck.

The two Handy Volume issues are photographic reproductions of the original plates, reduced one-third in size. The contents is identical word for word with the contents of the Cambridge issue, the only difference being size of type.

The "Britannica" is the arch example of the monographic type of encyclopedia. It contains only 41,000 articles, as against 80,000 in the "New International Encyclopædia," showing that the "Britannica" treats subjects under large general headings rather than under specific headings. It is always necessary to consult the index volume to find a subject in the Britannica.

Long ago Chambers' "Encyclopædia" stated that "no encyclopedia can be popular which is not executed on the plan of a single alphabet." The "Britannica" has tried in every edition to modify its monographic plan, but it still remains an old-fashioned type of encyclopedia, very difficult to use.

The "Britannica" is the least cosmopolitan of all the encyclopedias. It is preponderantly British. The disproportionate space given to things British over things American is shown in the field of biography, for instance, where there are 1160 British biographies and 120 American.

The weaknesses of the "Britannica" have been pointed out by Willard Huntingdon Wright in "Misinforming a Nation" (Huebsch) where attention is called to some two hundred omissions in the "Britannica," among them the names of: Edith Wharton, Margaret Deland, Jack London, Booth Tarkington, Romain Rolland, Pierre de Coulevain, Robert Henri, Sergeant Kendall, Alden Weir, Puccini, Charpentier, John Dewey, G. Stanley Hall. The "Britannica" contains not a single biography of an American dramatist.

Some of the articles in the "Britannica" have been reprinted in book form. "Poetry" by Theodore Watts-Dunton is a classic monograph published separately by Dutton.

MINOR ENCYCLOPEDIAS

APPLETON'S NEW PRACTICAL CYCLOPEDIA. 6 vols. Edited by Marcus Benjamin. *Appleton,* 1910.

This is a new edition, revised and enlarged, of a work of reference based on the best authorities, and arranged for use in home and school.

The term *cyclopedia* is less pretentious than *encyclopedia.* A cyclopedia does not claim to encircle the whole realm of human knowledge. It sifts and selects its facts, and aims to be exclusive of dead subjects.

Appleton's "Cyclopedia" is essentially "practical." The obsolete, the remote, and the unimportant are omitted from its pages. It aims to answer all usual inquiries not covered in an unabridged dictionary. It is an excellent supplement to a dictionary. Appleton's gives the kind of information that is most in demand at the present day. Its

facts are above all "usable." Some encyclopedias claim to "educate" you. Appleton's claims only to make you "well-informed."

EVERYMAN'S ENCYCLOPEDIA. 12 vols. Edited by Andrew Boyle. *Dutton,* 1912.

"Everyman's" is a very concise and compact encyclopedia. It leaves little out. It contains more articles than many other larger encyclopedias. It economizes space by excluding maps and colored illustrations. It abbreviates words, and it omits minute details not easily remembered. For instance, in biography, "Everyman's" gives the years of a man's birth and death, but not the date of the month. Its bibliographies are few.

"Everyman's" is an English encyclopedia modeled on the "English Cyclopædia" of Charles Knight, 1854, which, in turn, was modeled on the "Penny Cyclopædia" of 1833. "Everyman's" is a kind of Baby Britannica. It emphasizes British interests to the neglect of American interests. For instance, "New York" has one page, while "London" has twelve pages. "Gladstone" has three times as much space as "Lincoln." "Edinburgh" has more space than "New York," "Chicago," and "Philadelphia" combined. "Everyman's Encyclopædia" is far more useful to an Englishman than to an American.

"Everyman's" stands in great need of revision. It contains some gross errors. For instance, the authorship of "The Origin of Species" is attributed to Huxley. Its proof-reading is poor. Many words are misspelled.

"Everyman's" scale of the relatively important is, in some cases, strangely devoid of proportion. It devotes undue space to the history of certain newspapers. Under one German newspaper it lists all the editors since 1798. It betrays a kind of favoritism in its praise of St. Paul's Cathedral and its omission of all other cathedrals.

WINSTON'S CUMULATIVE LOOSE-LEAF ENCYCLOPEDIA. 10 vols. Editor-in-Chief, Charles Morris. *Winston,* 1910.

Winston's "Encyclopedia" contains 40,000 subjects in its first edition. New subjects will be added every year. It is illustrated with colored plates, maps, photographs, and drawings. Its volumes have the same appearance as a regularly bound volume. The loose-leaf feature is visible only on the title page.

THE CATHOLIC ENCYCLOPEDIA. 16 vols. (thin paper). *The Encyclopedia Press,* 1907-1914.

This is an international work of reference on the constitution, doctrine, discipline, and history of the Roman Catholic Church. It con-

tains 15,000 articles by 1450 writers. Each article bears the signature of the writer.

The "Catholic Encyclopedia" is a monographic type of encyclopedia. It is not limited to subjects of interest to Roman Catholics only. It contains notable contributions to science, philosophy, civil and ecclesiastical law, education, music and art. Its contributors are not all Roman Catholics. The article on "Gothic Architecture," a classic monograph, is by Ralph Adams Cram, the architect, a Protestant.

In biography the "Catholic Encyclopedia" is exclusively denominational. Its 800 biographies are all of Roman Catholics.

As a beautiful piece of bookmaking, the "Catholic Encyclopedia" is unsurpassed among encyclopedias. The colored reproductions of old masters are very fine, and the full page illustrations are numerous and excellent.

THE JEWISH ENCYCLOPEDIA. 12 vols. *Funk & Wagnalls,* 1901-06.

The "Jewish Encyclopedia" is a descriptive record of the history, religion, literature, and customs of the Jewish people from the earliest times down to the present.

The "Jewish Encyclopedia" is written wholly by Hebrew scholars. It consists entirely of monographs, and is sectarian only in scope. It is first of all a religious encyclopedia, dealing largely with antiquities, and forming a necessary companion volume to the Christian Schaff-Herzog "Encyclopedia of Religious Knowledge."

As a biographical dictionary of the Jewish people it contains information not found in any other encyclopedia. It is a valuable Who's Who of the Hebrew race.

QUESTIONS

1. What is the difference between a monographic and a dictionary type of encyclopedia?
2. Name examples of each type.
3. What is the oldest encyclopedia extant?
4. Who is the father of English encyclopedists?
5. What is the latest edition of the "New International Encyclopædia?
6. What encyclopedias are best for bibliography?
7. What encyclopedia is called "the scientists' encyclopedia"? Why?
8. What encyclopedia publishes a year book?
9. In what encyclopedias are the articles signed?
10. Name two loose-leaf encyclopedias.
11. What is the chief advantage of the loose-leaf system?

12. What are the best editions of the "Britannica"?
13. What are the three forms of the eleventh "Britannica" edition?
14. What small encyclopedia supplements the dictionary?
15. What is the nationality of Everyman's? Of Nelson's?
16. How many changes a year are made in Nelson's?
17. What is the best encyclopedia for Latin-American biography? For Roman Catholic biography? For Jewish Biography?

CHAPTER III

DICTIONARIES

"Ah! words are pictures, a dictionary is the universe in alphabetical order. On a fair estimate, the dictionary is the book above all books. All the other books are in it: it is only a matter of taking them out. Also, what was Adam's first occupation when he left God's hands? Genesis tells us that he first named the animals by their names. Adam is none the less the father of lexicography as well as of humanity."

—ANATOLE FRANCE in "Life and Letters," 2nd series.

"Neither is a dictionary a bad book to read. There is no cant in it, no excess of explanation, and it is full of suggestion,—the raw material of possible poems and histories. Nothing is wanting but a little shuffling, sorting, ligature, and cartilage."—RALPH WALDO EMERSON in "Books."

"We find on our table quite an exhaustive treatise on various subjects written in Mr. Webster's well-known lucid and piquant style. There is not a dull line between the covers of the book. The range of subjects is wide, and the treatment light and easy without being flippant. A valuable feature of the work is the arranging of the articles in alphabetical order, thus facilitating the finding of any particular word desired. Mr. Webster's vocabulary is large, and he always uses the right word in the right place. Mr. Webster's work is thorough, and we predict that he will be heard from again."

—O. HENRY in "O. Henry Biography" by C. Alphonso Smith.

A DICTIONARY is the foundation of a library. It is the reader's most indispensable book. Lexicography has made such rapid strides in scholarship that the early English dictionaries seem to us today hardly more than glossaries, or lists of the more difficult words in the language.

The first dictionary that was general and comprehensive was Nathan Bailey's "Universal Etymological English Dictionary" in 1721. This was the first instance where any authority was given for pronouncing words. Some of the definitions are amusingly slight in the light of the scientific lexicography of the present. Bailey defined *horse* as "a beast well-known"; *dog,* as "a well-known creature, also an And-

iron"; *cucumber,* as "a well-known fruit"; and *lady,* as "a Person of Quality's Wife or Daughter."

Bailey's Dictionary formed the working basis for Dr. Samuel Johnson's celebrated "Dictionary of the English Language," which appeared in 1755. This was one of the most heroic works ever undertaken by a man single-handed. The great feature of the book was its numerous quotations taken from English writers to illustrate the uses of words. The examples cited by Johnson have been endlessly repeated by dictionary makers ever since. Johnson's definitions were as elaborate as Bailey's were slim. The Johnsonian English often obscured a meaning in explaining it. One of the most famous of Johnson's definitions is: *"Network,* anything reticulated or decussated at equal distances, with interstices between the intersections." Personal feeling and conviction often entered into Johnson's definitions, as was the case in *"Pension,* pay given to a state hireling for treason against his country," *"Lexicographer,* a harmless drudge," and *"Oats,* a grain which in England is generally given to horses, but in Scotland supports the people."

Johnson's dictionary held undisputed sway both in England and in America until 1828 when Noah Webster's "American Dictionary of the English Language," as it was originally called, displaced it in America.

There are today six different dictionaries in general use, four American and two English. These are, in the order of their seniority, Webster's, Worcester's, the "Century," the "Standard," the "Oxford," and Skeat's.

AMERICAN DICTIONARIES

WEBSTER'S NEW INTERNATIONAL DICTIONARY. *Merriam.*

Webster's "New International Dictionary" won the highest award at the Panama Pacific Exposition. It contains 400,000 words. The editor has deliberately aimed to reduce the main body of the work by weeding out as many terms as possible. The divided page is a feature peculiar to this dictionary alone. Words less frequent, obsolete, or scientific are taken out of the main text and listed in the lower

section of the page. A gazetteer and a biographical dictionary are included in the Appendix. Webster's dictionary is international, that is, it caters to the British as well as to Americans. It pronounces *trait* either as "trait" or as "tray"; and *schedule* either as "skedule" or "shedule," labeling the second pronunciation "Eng."

There are many abridgments of Webster's dictionary. The best is the Collegiate Dictionary, the largest abridgment of the "New International."

The revised line of Webster dictionaries (which are in direct descent from the original), are all published by the G. & C. Merriam Company or by them in school editions for the American Book Co. Other Webster dictionaries published by Burt, Cupples & Leon, Laird & Lee are adaptations of earlier editions of Webster.

Noah Webster was a Yale College graduate and first became famous as the author of Webster's "American Spelling Book" in 1783. This was a standard textbook for one hundred years, during which time 62,000,000 copies were sold. It was because of this textbook that Webster became the traditional authority in spelling, while Worcester remained the authority in pronunciation.

Worcester's Standard Dictionary of the English Language. *Lippincott.*

Worcester's "Dictionary of the English Language" was first published in 1860. It was the first illustrated dictionary in English and was at one time recognized as the leading authority on pronunciation. Worcester's dictionary has remained unrevised, except for the addition of two supplements, for the past sixty years, so that it is today very archaic and is rarely used. It still retains English spellings like *axe, gramme, plough, labour, judgement,* etc.

Joseph Emerson Worcester was, like Webster, a graduate of Yale. He began his career as a lexicographer by editing Johnson's dictionary, and by abridging Webster's. In 1829 he wrote a spelling book to combat the spelling of Webster. Worcester was a student of the English language; Webster was a reformer. Worcester was conservative and aimed merely to make a record of the language as it was; Webster strove to reshape the language, and to improve usage rather than to accept it.

The Century Dictionary and Cyclopedia. *Encyclopedia Britannica Corporation.* (Formerly by *The Century Co.*)

The "Century Dictionary and Cyclopedia" was published first in 1889-91 in six volumes. The edition of 1909 is in twelve volumes. It has been revised partially from time to time, but never entirely

reset. The plates have merely been altered by cutting out some of the original material and inserting new.

The Century's strongest point has always been its technical vocabulary of the sciences, arts, and trades. Its pictorial illustrations also are the best in any dictionary. These have been drawn by well-known artists. Ernest Thompson Seton did over one thousand, signing them with the initials "E. E. T. S." The Century is as much an encyclopedia as a dictionary. With its "Cyclopedia of Names" and "Century Atlas," valuable supplementary volumes to the dictionary proper, it stands as the best example there is today of the encyclopedic type of dictionary.

For those who see a disadvantage in having a dictionary in many volumes, there is a one-volumed edition of the Century published. This is not an abridgment, but the whole nine thousand-odd pages printed from the original plates. It is a book so large that the publishers always furnish a dictionary stand with it.

An interesting account of the making of the Century dictionary and the vast outlay of money it involved is told by W. W. Ellsworth in "A Golden Age of Authors" (*Houghton Mifflin*).

New Standard Dictionary of the English Language. *Funk & Wagnalls.*

The "Standard Dictionary" is a great innovator in lexicography. It gives reformed spelling as well as current spelling. In this it follows the principle laid down by Worcester, that the chief function of a dictionary is to record usage; and in this case the usage is that of at least 50,000 English-speaking people. The "Standard" gives the present-day meaning of a word first, and its primitive meaning last; it gives the derivations after the definitions—thus reversing the traditional order in dictionaries. For instance, *bedlam:* "1. An excited crowd. . . . 2. An asylum for the insane. . . . 3. The hospital of St. Mary of Bethlehem in London . . . incorporated as a hospital for the insane in 1547" ("Bedlam" being a phonic corruption of "Bethlehem"). The "Standard" gives antonyms as well as synonyms, and locates quotations to the very page.

The "Standard Dictionary" claims 50,000 words more than the "New International." This is explained by the fact that the "Standard" is the only dictionary that gives all its contents in one alphabetical vocabulary. As it incorporates in its general vocabulary all the geographical and biographical names, while Webster places 30,000 geographical names and 12,000 biographical names in an appendix, the difference in number of words dwindles to 8,000; and this figure may be accounted for by the greater abundance of *un-*,

non-, and *ness* compounds in the "Standard." If there is any difference in the inclusiveness of the two vocabularies, it is so small as to be negligible.

There are four abridgments of the "Standard" published. Three of them have double titles: the "Office" and the "Students'" are the same; the "Grammar-School" and the "Comprehensive" are the same; the "Concise" and the "Introductory" are the same. The smallest abridgment is the "Vest-Pocket Standard."

ENGLISH DICTIONARIES

THE OXFORD ENGLISH DICTIONARY, A New English Dictionary on Historical Principles. To be completed in 10 volumes. Edited by Sir James Murray and others. *Oxford.*

The Oxford dictionary was begun in 1879 and was founded mainly on materials collected by the Philological Society as far back as 1857. The Oxford was planned to meet the need for a dictionary that should tell

(a) How long any word has been in the language.
(b) Which of many senses of a word is the original.
(c) When an obsolete word became obsolete.

It was, therefore, designed as a supplement to all other dictionaries. It was to register all words and meanings omitted by others, and to give quotations illustrating the first and the last appearance of every word.

To do this, an appeal was made for volunteers in Great Britain and in America to collect quotations from specified books. More than 1300 readers responded, and three and a half million quotations were sent in. A "scriptorium" was built at Oxford, and its walls were lined with pigeon holes, each containing the life history of a word. The making of this monumental work reads like a romance. One of the volunteers, who was singled out for his valuable contributions, proved to be an inmate of an insane asylum. The beloved scholar, Sir James Murray, who had given thirty-three years of unceasing labor to the editing of the dictionary, died in 1915, without having finished his work. His editorship stopped at the phrase "turned down."

The "Concise Oxford," which is adapted from the great Oxford dictionary, is the most difficult small dictionary to use that is published in English. The reader has only to look up in it the following words to be convinced: *farfetched, namesake, permeable, predigest, semicolon, hard-headed, irreverence, blue-book, black magic, four-score, foursome.* The "Concise Oxford" pronounces only a small

number of the words it lists, and it has no discriminated synonyms. The large Oxford is a dictionary of the literary language and is, in consequence, weak in all fields but the literary. Moreover, the earlier volumes of the Oxford were issued in 1888 and 1893. To abridge a work published in part so long ago, to adapt a work that is essentially literary and unmodern to present-day needs, and to condense a mass of material to one fiftieth its original bulk is an impracticable ambition. No such work could be satisfactory.

AN ETYMOLOGICAL DICTIONARY OF THE ENGLISH LANGUAGE. By W. W. Skeat. *Oxford.*

Skeat's dictionary gives the history of selected words of curious or of disputed derivation. Words pass through strange evolutions in their meaning. The Bible and Shakespeare have perpetuated many lost meanings, which Skeat alone explains. For instance, "We spend our days as a tale that is told" does not mean "as a story that is recited" but "as sheep are counted." Cinderella's slipper was not originally of glass but of fur. How it came to be called glass is a word story found in Skeat.

REMARKS ON DICTIONARIES IN GENERAL

Dictionaries, of late years, by trying to outdo one another, have outdone themselves. They have trespassed upon encyclopedias, and are no longer the mere word catalogues, the collective biographies of words, which they were once. Much of the information in a dictionary has no business there. Philologists have claimed that illustrations do not belong in a dictionary. Words should be defined by words, not by pictures. The fewer the illustrations the better the dictionary. With their present encyclopedic nature, there is no sort of miscellaneous information that one may not expect to find in a dictionary, and none that one can be sure of finding. The modern dictionary is a classical dictionary, a gazetteer, a Who's Who, a thesaurus of words and phrases, and a handbook of proverbs—all in one. It claims on the title page to be a dictionary of the English language, but in the text it is a dictionary of much foreign language besides.

The merit of a dictionary rarely lies in the size of its vocabulary. Vocabularies can be indefinitely swollen by the multiplication of compound words and of negative terms. Thirty-six

columns of formatives in *un* merely increase the size and cost of a dictionary. To be told what head means in twenty-seven different connections, and then to be told what *headache, headdress,* and *head-work* mean as well, seems to show that unabridged dictionaries are made for the stupidist of mankind. Phrases are a valuable inclusion in dictionaries, but their alphabetic order is unreliable. *Volcanic wood* is found in the *V's,* and *Volcanic sand* in the *S's. Jack Frost, Jack Sprat,* are in the *J's,* while *Jack Horner* is in the *H's.* For this reason a smaller dictionary, which abridges the accessories of the language, is often a better and a quicker working tool for an intelligent reader.

QUESTIONS

1. Which is the oldest dictionary published in America?
2. To what dictionary did Ernest Thompson Seton contribute illustrations?
3. Who first wrote Webster's dictionary?
4. Which is the best dictionary for scientific terms?
5. Who publishes Webster's "New International?"
6. How did Worcester's dictionary differ from Webster's in purpose?
7. Name a supplement of the "Century" dictionary.
8. What dictionary won the highest award at the Panama-Pacific exposition?
9. In what way is the "Standard" an innovator in lexicography?
10. How do "Standard" quotations differ from "New International"?
11. Which American dictionary sells best in Great Britain?
12. Which dictionary would instance the first appearance of "its" in English?
13. What dictionary gives antonyms?
14. Which is the best dictionary for obsolete meanings of a word?
15. Why is an abridged dictionary sometimes to be preferred to an unabridged?
16. Define *lexicography, etymology, thesaurus, antonyms, glossary.*
17. Compare Bailey's and Johnson's dictionaries.
18. Describe the one-volumed "Century" dictionary.
19. How many abridgments has the "Standard?"; the "New International?
20. Define *gazetteer, diacritical marks.*

CHAPTER IV

BOOKS ABOUT WORDS

"No glass renders a man's likeness and form so true as his speech."
—BEN JONSON.

"For by thy words thou shalt be justified, and by thy words thou shalt be condemned."—MATTHEW 12:37.

"How forcible are right words!"—JOB 6:25.

BOOKS ON SYNONYMS

THE MOST important language books, next to our dictionaries, are our books of synonyms. These are the most inadequate and inferior books of reference that we have. There is not a really good unabridged dictionary of discriminated synonyms on the market.

Books of synonyms are of two kinds: synonyms discriminated and synonyms undiscriminated. The second kind far outnumbers the first. A book of synonyms undiscriminated is hardly more than a treasury of alternate words; but a book of synonyms discriminated is a book of words defined and distinguished.

Since there are no two words in the English language which are at all times of identical meaning, the main purpose of a book of synonyms should be to discriminate between words, to show when synonyms are not synonyms, to point out in what senses they are not interchangeable. We consult a book of synonyms to learn not the meaning of a word but the difference in meaning between two words. Fine shades of meaning can be given only by defining two words at once and contrasting the definitions. The end of a book of synonyms should be to offset meanings.

CRABB, GEORGE. 1778—1851.

English Synonymes Explained in Alphabetical Order. Revised Edition. *Harper,* 1917.

The oldest book of English synonyms was the best until it was revised. Crabb's book was published first in 1816, and its one

hundredth anniversary was celebrated by Harper Brothers in the publication of a "Revised Edition," containing 2500 new key words. This centennial edition of Crabb's "Synonymes" is far from being an advance over earlier editions for the reason that it omits all the "quotations from the best writers illustrating the use of words," which was such a valuable feature of the original work. Synonyms in Crabb's book are discriminated, or as the author says "explained," with greater fullness and scholarship than in any other book of synonyms. The quotations, showing the correct use of the words as discriminated, were a necessary adjunct to the text, serving as they did for illustration and example.

The substitution, in the centennial edition, of cross references for an index is a very unpopular change. Cross references have always exasperated the general public. To find a word in the index and turn to its page is more direct than to find it in the text and to be referred to it under another entry. In the index there are fewer pages to turn over than in the text, and the time-saving is greater.

ROGET, PETER MARK. 1779—1869.

Thesaurus of English Words and Phrases. 1852. Revised Editions. *Dutton, Everyman's,* 2 vols., 1913; *Crowell,* revised and greatly enlarged, 1914; *Lippincott; Longmans.*

"Thesaurus" is a Latin word meaning "treasury" or a "storehouse." A thesaurus is a book of synonyms on a very broad scale. It groups words and phrases which are similar in idea rather than strictly synonymous. Roget's great work still stands alone as the only work of its kind, whose excellence it would be difficult to rival. Only once has an advance upon Roget been attempted; that is in a "Thesaurus Dictionary of the English Language" by Francis Andrew March (*Historical Publishing Co.,* Philadelphia), a work which includes the definitions of the words at a great increase in the size and cost of the book.

Roget's "Thesaurus" has long been known as the royal road to a vocabulary. While it is acknowledged as an indispensable tool to literary workers, its value for translators needs to be better appreciated. A copy of the "Thesaurus" should be sold with every foreign-English dictionary.

The editions of Roget's "Thesaurus" current to-day are all revisions. Longman's is twice revised, first by John Lewis Roget, son of the author, and again by Samuel Romilly Roget (1911). The Crowell thin paper edition is revised by C. O. S. Mawson; the Everyman edition by Andrew Boyle.

SMITH, CHARLES JOHN. 1804—1872.

Synonyms Discriminated. 1871. *Holt; Harcourt, Brace, Bohn.*

Synonyms and Antonyms. *Harcourt, Brace, Bohn; Holt.*

Smith's dictionary of synonyms bids fair to supersede Crabb's. To the present centennial edition of Crabb, Smith is much superior. All of the features of Crabb's "Synonymes" are present in Smith's "Synonyms Discriminated." The derivation of words is given, the synonyms are closely discriminated, quotations from standard authors illustrate the uses of words, and the work is well indexed. Still the pre-centennial edition of Crabb remains the better book on one ground. Crabb shows better than any one else in what particular uses synonymous words are not interchangeable. His contrasts between words are more finely drawn. It is not always clear in Smith's book when synonyms are not equivalent.

Smith made the mistake of many other writers on synonyms of treating five or six words at a time as synonymous. It is rarely that more than three words can strictly be called synonyms, and the treatment of words in larger groups necessarily lessens the closeness of the distinctions drawn.

SOULE, RICHARD. 1812—1877.

Dictionary of English Synonyms and Synonymous or Parallel Expressions. 1871. *Little, Brown; Lippincott.*

Soule's work, revised by George H. Howison, L.L.D., is designed "as a practical guide to aptness and variety of phrase." The synonyms are not discriminated. Soule's work is practically a thesaurus, arranged alphabetically, not classified in categories like Roget's.

Soule is also the author of a "Pronouncing Handbook." *Lothrop.*

ALLEN, F. STURGES. 1861—1920.

Allen's Synonyms and Antonyms, *Harper,* 1921.

This volume by the general editor of 'Webster's New International Dictionary" is arranged like Soule but has a much larger vocabulary, and special notes define clearly the more important and less easily understood distinctions.

FALLOWS, SAMUEL. 1835—

A Complete Dictionary of Synonyms and Antonyms. *Revell,* 1884.

Bishop Fallows' dictionary is very comprehensive, including homonyms as well as synonyms and antonyms, a list of abbreviations, colloquial phrases, prepositions, and Briticisms and Americanisms.

FERNALD, JAMES CHAMPLIN. 1838—1918.

English Synonyms, Antonyms and Prepositions. *Funk & Wagnalls,* 1896.

Over 8000 classified and discriminated synonyms, with nearly 4000 antonyms, together with examples of the correct use of prepositions. Designed as a textbook, with questions on the text given in the Appendix.

FLEMMING, LOUIS ANDREW. 1875—

Synonyms, Antonyms, and Associated Words. *Putnam,* 1913.

This work, sometimes called "Putnam's Word Book," contains in its main word list 15,000 words. The subsidiary words of like, opposite, and associated meaning number 100,000.

SMALLER BOOKS ON SYNONYMS

BECHTEL, JOHN H.

Practical Synonyms. *Penn.*

FARQUHARSON, J. A.

Dictionary of Synonyms. *Dutton, Miniature Reference Library.*

FAULKNER, H. C.

Handy Dictionary of Synonyms and Antonyms. *Burt.*

FENBY, THOMAS.

A Dictionary of English Synonyms. *McKay.*

GRAY, AUSTIN K.

A Dictionary of Synonyms. *Dodge, People's Books.*

Lippincott's Handy Book of Synonyms. *Lippincott.*

ORDWAY, EDITH B.

Synonyms and Antonyms. *Sully.*

WHATELY, RICHARD.

English Synonyms Discriminated. *Lothrop.*

STANDARD WORKS ON ENGLISH

The war has put our dictionaries, especially our slang dictionaries, almost as much out of date as our maps. With so many new words clamoring for admission into our language, the study of words has received a fresh interest, and etymology as an auxiliary to history is gaining the attention it deserves.

This review of the standard works on etymology and phil-

ology will serve as a background for the studies of neologisms so frequent to-day.

TRENCH, RICHARD CHENEVIX. 1807—1886.

The Study of Words. *Doran; Macmillan; Dutton.* 1904.
English, Past and Present. *Dutton,* 1905; *Macmillan.*
Select Glossary of English Words. 1859. *Dutton, Macmillan.*
Synonyms of the New Testament. *Macmillan,* 1854.

It was the writings of Archbishop Trench of Dublin that first made etymology popular. The study of the derivation of words was made so interesting in his lectures and writings that he became better known as a philologist than as a Churchman. With the impetus Trench gave to the subject, books about words and about language came to be written in great numbers. While Trench's studies belong to the field of "anecdotal etymology," dealing with the curious and the striking in word-derivation, they are generally sound in scholarship. He contributed little that was new or original to the science of philology, but he did much to promote the study of the science.

Trench's division of his subject into poetry in words, history in words, morality in words, is one that many later writers have followed, adding biography in words, geography in words, and similar headings.

WHITE, RICHARD GRANT. 1821—1885.

Words and Their Uses, Past and Present. *Houghton Mifflin,* 1870.
Every-Day English. (A Sequel.) *Houghton Mifflin,* 1908.

Richard Grant White belonged to the camp of the extreme purists in speech. He was a philologist-critic of the most conservative type. The use of words interested him most; the derivation was to him of less concern than the employment. His two books, being in the nature of books of objections to certain words, are very sharpening to our critical faculties. Usage never justified a locution to White. Such expressions as, *to catch a car, to execute a man, to remit a bill,* were, to him, "vicious." His Index Expurgatorius was very large. It included such innocent offenders as *ice-cream, help-meet, had rather,* and *donate* and *enthuse.*

One of the most convincing criticisms of our speech that White ever made is his analysis of the expression, *the exception proves the rule,* in "Words and Their Uses." Our fallacious and idiotic use of this maxim, White was the first to point out, and his arguments have been borrowed by many other grammarians.

White is also to be remembered as a great Shakespearean scholar

and the editor of the *Riverside Shakespeare.*

MULLER, MAX. 1823—1900.

Biographies of Words. *Longmans,* 1888.

Comparative Philology. *Scribner,* 1875. (Being Vol. IV of "Chips From a German Workshop.")

Max Müller was Professor of Modern Languages at Oxford where his lectures and writings "did more to awaken in England a taste for the science of language in its modern sense than the labors of any other single scholar." Müller was a writer of great poetic imagination, as is most evident in "Autobiography" (*Scribner,* 1901), and in that charming autobiographic fragment, "Auld Lang Syne," (*Scribner,* 1898). His most recondite studies are never dry or dull. "Biographies of Words" is his most popular linguistic work.

WHITNEY, WILLIAM DWIGHT. 1827—1894.

The Life and Growth of Language. *Appleton.*

Language and the Study of Language. *Scribner.*

Oriental and Linguistic Studies. 2 vols. *Scribner.*

Whitney was an eminent Sanskrit scholar and held the chair of Sanskrit and Comparative Philology at Yale for forty years. He was the first president of the American Philology Association, and is remembered best today as the editor-in-chief of the Century Dictionary.

Whitney's works, while thoroughly scientific, are not too technical for the general reader. His first book consists of twelve lectures given at Yale, and his Oriental studies include interesting literary studies of the Vedas, the Zend Avesta, and other subjects such as "The Science of Language," "Orthography and Phonology."

TAYLOR, ISAAC. 1829—1901.

Words and Places. *Dutton, Everyman's.* 1911.

Isaac Taylor, who was Canon of York Cathedral, is the standard authority on the historical geography of Great Britain. His "Words and Places" (limited to the British Isles) is a series of "etymological illustrations of history, ethnology, and geography." The author points out that local names are records of the past, that they preserve for us memories of past migrations and conquests. The names on our maps are able to supply us with traces of the history of nations that have left us no other memorials. Anglo-Saxon place names in England are distinguishable by their suffixes, all of which signify "enclosures": *ton,* sur-

rounded by a hedge; *fold,* surrounded by felled trees; *worth,* a place warded; *ham,* a place hemmed in. All the local names in the northeast of Scotland are Norwegian, bearing witness to Norway's early ownership.

Taylor wrote a number of works which have passed out of print, chief among them his "History of the Alphabet," one of the best studies of the subject. His "Origin of the Aryans" is published by Scribner.

LOUNSBURY, THOMAS RAYNESFORD. 1838—1915.

The Standard of Usage in English. *Harper,* 1908.
The Standard of Pronunciation in English. *Harper.* 1904.
English Spelling and Spelling Reform. *Harper.* 1909.
A History of the English Language. *Holt.*

Professor Lounsbury of Yale was a linguistic critic of the most open-minded and progressive type. He was singularly free from pedantry, and the academic attitude. "The Standard of Usage" allays many confusions and fallacies that have arisen in regard to certain expressions reputed to be ungrammatical. It justifies the use of a plural verb with *none.* ("None are for me." "None deny there is a God.") It defends the split infinitive, *to really understand,* and the expression, *the two first.* It establishes *had rather* as the correct form and not *would rather.*

Lounsbury was a strong advocate of spelling reform, and his book won many adherents to the cause. In his "Standard of Pronunciation," he champions many American pronunciations as correct in spite of British statements to the contrary.

FERNALD, JAMES CHAMPLIN. 1838—1918.

Connectives of English Speech. *Funk & Wagnalls,* 1904.
Expressive English. *Funk & Wagnalls,* 1918.
A Working Grammar of the English Language. *Funk & Wagnalls,* 1908.
English Grammar Simplified. *Funk & Wagnalls,* 1916.
Better Say. *Funk & Wagnalls,* 1907.
Helpful Hints in English. *Funk & Wagnalls,* 1911.

Dr. Fernald was one of the editors of the "Standard Dictionary" and a very helpful authority on all questions of English.

CLODD, EDWARD. 1840—

The Story of the Alphabet. *Appleton, Library of Useful Stories,* 1900.

This has been the only popular handbook on the subject available since Canon Taylor's work on the alphabet went out of print. Edward Clodd's very readable style is well known in his delightful book of "Memories" (*Putnam*).

SWEET, HENRY. 1845—1912.

History of Language. *Dutton, Temple Primers.* 1900.

This little primer, by a great Anglo-Saxon scholar and philologist is a standard work for students. Dr. Sweet's recent "Collected Papers" (*Oxford*), contains much miscellaneous material on the history of language.

PHYFE, WILLIAM HENRY PINKNEY. 1855—1915.

Eighteen Thousand Words Often Mispronounced. *Putnam,* 1915.

Five Thousand Words Often Misspelled. *Putnam,* 1894.

VIZETELLY, FRANCIS HORACE. 1864—

Essentials of English Speech and Literature. *Funk & Wagnalls,* 1915.

A Desk-Book of Errors in English. *Funk & Wagnalls,* 1906.

A Desk Book of Twenty-five Thousand Words Frequently Mispronounced. *Funk & Wagnalls,* 1917.

Dr. Vizetelly, managing editor of the Standard Dictionary, has in his "Essentials of English Speech," written a valuable outline of the origin and growth of the English language. His desk-book of mispronounced words consists of selected words with the same system of orthoepdic notation as is used in the "Standard Dictionary."

WEEKLEY, ERNEST. 1914—

The Romance of Names. *Dutton,* 1914.

The Romance of Words. *Dutton,* 1912.

Surnames. *Dutton,* 1916.

Professor Weekley, of University College, Nottingham, has come nearer to Archbishop Trench's method and manner of writing on philology than has any other author. Weekley writes with commanding interest, and his romantic stories of words prove his title to be no misnomer. His work on "Surnames" stands alone now that Baring-Gould's "Family Names" (*Lippincott*) is out of print.

BLACKBURN, ERNEST MURRAY.

A Study of Words. *Longmans,* 1911.

This book treats of the most interesting side of word study, that known as semantics, the science of the sense development of words. The author selects words that have undergone curious changes.

GREENOUGH, JAMES BRADSTREET, 1833-1901, and GEORGE LYMAN KITTREDGE, 1860—

Words and Their Ways in English Speech. *Macmillan,* 1901.

This book is a schoolroom classic. It has done more than any other book to awaken in the young an interest in the study of words. The authors, respectively Professor of Latin and Professor of English in Harvard University, have followed Archbishop Trench's divisions of poetry, biography, and geography in words. Their chapter on slang is particularly interesting, and few textbooks are so rich in humor as this one.

AYRES, ALFRED (Thomas Emblen Demun). 1826-1902.

The Verbalist. *Appleton,* 1884.

The Orthoepist. *Appleton,* Revised and enlarged, 1903.

Some Ill-Used Words. *Appleton,* 1901.

Among the number of handbooks on correct English, "The Verbalist" and "The Orthoepist" are two of the oldest and best-known. The first deals with words frequently misused. It distinguishes between *shall* and *will;* it discusses *somebody else's* as compared with *somebody's else;* it condemns *bran new, those kind, mutual friend,* etc. The second book calls attention to words frequently mispronounced: such as, *address, sacrilegious, oleomargarine, finance.*

It is to be noted that among books of this type the "Correct English Publications" of Josephine Turck Baker, editor of the magazine *Correct English,* are especially valuable.

"Good English" by Professor John Louis Haney, Egerton Press, Philadelphia, is one of the newest and best books on this subject.

MENCKEN, HENRY LOUIS. 1880—

The American Language. *Knopf,* 1919.

The author calls his book "A Preliminary Inquiry into the Development of English in the United States." It is the first exhaustive study that has ever been made of the many divergencies in English and American pronunciations and vocabularies. It is a book of absorbing interest and staunch patriotism.

SMITH, CHARLES ALPHONSO. 1864—

New Words Self-Defined. *Doubleday, Page,* 1919.

The distinguished biographer of O. Henry has collected a number of new words, slang and others, which came into use during the war, and has made each one define itself by quoting a sentence in which its use makes its meaning clear. A valuable book as a record and an explanation of such words as: *Amerind, attaboys, Blighty, Limey, Gob, Sinn Fein, Spiggoty.*

UTTER, ROBERT PALFREY.

Every-day Pronunciation. *Harper,* 1918.

This is a list of about ten thousand words, most of which are in every-day use. The author has included proper names and other words that have become current since the outbreak of the war. This is the most noteworthy feature of the book.

QUESTIONS

1. What is a thesaurus?
2. In what way does a book of synonyms undiscriminated differ from a thesaurus?
3. What are the advantages of the old edition of Crabb's "Synonymes" over the new edition?
4. Which is the most enlarged edition of Roget's "Thesaurus"?
5. How does Soule's book of synonyms differ from Roget's?
6. Which of our unabridged dictionaries gives synonyms and antonyms?
7. How many dictionaries of discriminated synonyms are there?
8. Compare Smith's book of synonyms with the centennial edition of Crabb's.
9. Name some desirable points in a dictionary of discriminated synonyms.
10. What is the smallest book of synonyms on the market?
11. Define *etymology, philology, orthoepy, orthography, semantics.*
12. What American etymologist was an extreme purist in the use of words?
13. What etymologist defended *had rather* as correct, and what etymologist condemned it?
14. Who wrote "Biographies of Words"?
15. Name a work by the editor-in-chief of the Century Dictionary.
16. Who is the chief authority on the etymology of English geographical names?
17. Who wrote a book on spelling reform?
18. Name a primer on the history of language.

CHAPTER V

REFERENCE BOOKS

"The half of Knowledge is to know where to find Knowledge."

REFERENCE books change less than any other class of books. New reference books, or new editions of old reference books, have, of recent years, been very few.

With most other classes of books, there never can be any finality to our study of them, because "of making many books there is no end." It is not possible with such books to learn about them once and for all time. They are always changing. A bookseller, every year, has as many old books to forget as he has new books to remember.

With reference books it is different. They come nearer to being a constant quantity than does any other class of books. Consequently, there may be a more or less fixed knowledge of reference books.

Though reference books offer little difficulty in the way of flux, they offer considerable difficulty in the way of selection and of use. The first difficulty belongs more properly to the bookseller, the second to the librarian. Book selection is the bookseller's highest province. The best can only be known by comparison, so that to select the best he must know all.

The difficulty in the use of reference books, though more a matter for the librarian, concerns a bookseller, too, to this extent. Whether a reference book is easy or hard to use depends largely upon the index. Therefore, in reference-book-selecting, look to the index. Good indexes are rare; and the poorer the index, the greater the skill that is required to make good use of it.

Among reference books there are two series deserving of mention: the Dutton Miniature Reference Library, in forty-seven volumes; and the Pocket Reference Library of Funk & Wagnalls in fifteen volumes. Both these series include books on all the subjects in this chapter.

CLASSICAL DICTIONARIES

A classical dictionary is a volume of collective biography dealing with the lives of gods and goddesses of Greek and Roman mythology, and with the lives of historical characters of classical times. In addition to biographical information, there is usually included some geographical information about cities and places mentioned in the classics,—places that no longer appear on our present-day maps.

BULFINCH, THOMAS. 1796—1867.

The Age of Fable; or, Beauties of Mythology. 1855. *Altemus; Burt; Dutton; Lothrop; McKay.*

This is one of the few reference books which it is a delight to read as well as to consult. It has remained a perennial favorite. The author, a Bostonian, took advantage of the popular interest in mythology awakened by Nathaniel Hawthorne in his "Wonder Book" (1851) and "Tanglewood Tales" (1853), and launched his book just at the right time. "The Age of Fable" is a story-book of "mythology as connected with literature." The Index at the end adapts it to purposes of reference, and makes it a "Classical Dictionary for the parlor."

FAIRBANKS, ARTHUR. 1864—

The Mythology of Greece and Rome. *Appleton, Twentieth Century Textbooks,* 1907.

Presented with special reference to its influence on literature. The author, assistant director of the Boston Museum of Fine Arts, has illustrated and substantiated his text throughout by reproductions of classic vase paintings, wall paintings, metal work and the like, that reveal the intimate side of this ancient life.

FAULKNER, HARRY CHARLES. 1863—

Handy Classical and Mythological Dictionary. *Burt,* 1884.

GAYLEY, CHARLES MILLS. 1858—

The Classic Myths in English Literature. *Ginn.* Revised and enlarged, 1911.

Based chiefly on Bulfinch, it enlarges on his idea of "mythology as connected with literature."

GUERBER, HELENE ADELINE.

Myths of Greece and Rome. *American Book Company,* 1893.

Related with special reference to art as well as to literature.

LEMPRIERE, JOHN. 1765(?)—1824.

Classical Dictionary of Proper Names Mentioned in Ancient Authors. 1788. *Dutton.*

Lemprière's is the oldest classical dictionary in English. The author was an English clergyman and a famous classical scholar. His great work formed the basis for the first classical dictionary in America, the work of Charles Anthon (1841). Anthon edited a new edition of Lemprière (1822) and also revised Smith's classical dictionary. His own work (*Harper*) is out of print.

MURRAY, ALEXANDER STUART. 1841—1904.

Manual of Mythology. 1873. *Altemus; McKay.*

The author was Keeper of the Department of Greek and Roman antiquities in the British Museum. His manual includes both classical and non-classical (post-classical) mythology. It covers Greek and Roman, Norse and Old German, Hindoo and Egyptian mythology. The only other dictionary of non-classical mythology on the market is that compiled by Marian Edwardes and Lewis Spence in Dutton's *Everyman's Library.*

PECK, HARRY THURSTON. 1856—1914.

Harper's Dictionary of Classical Literature and Antiquities. (*Harper's* 1897.) *American Book Company.*

This is the largest of the classical dictionaries and the most inclusive. It covers Greek and Roman antiquities, biography, geography, history, literature, and mythology.

SEYFERT, OSCAR.

Dictionary of Classified Antiquities, Mythology, Religion, Literature, and Art. Translated from the German and edited by Henry Nettleship and J. E. Sandys. *Macmillan.*

A high German authority which includes the latest results of archeology.

SMITH, WILLIAM. 1813—1893.

A Classical Dictionary of Greek and Roman Biography, Mythology, and Geography. 1842. *Little, Brown.*

A Smaller Classical Dictionary. *Dutton, Everyman's,* 1910.

The author was an English classical and biblical scholar. His Bible dictionary and classical dictionary have long been standard works of reference. The classical dictionary has been revised and enlarged by later editors. Smith himself made an abridgment of it for schools (*Harper,* o. p.). The *Everyman's* reprint of this abridgment, edited by E. H. Blakeney, includes valuable new mate-

rial on Greek artists, Greek philosophers, classical architecture, other classical dictionaries, and writers before 1450. Smith's classical dictionary is the best-known and the most popular.

TATLOCK, JESSIE MAY. 1878—
Greek and Roman Mythology. *Century,* 1916.
A popular, untechnical treatment of the subject.

BIBLE CONCORDANCES

A concordance is an alphabetical index of principal words in partial contexts, showing the places where the words occur in their full contexts. A concordance is sometimes limited to common words, exclusive of proper names. A concordance is not necessarily of the Bible only. There are concordances to the works of Shakespeare, Wordsworth, Tennyson, and others.

CRUDEN, ALEXANDER. 1701—1770,
A Complete Concordance to the Old and New Testaments. 1737, *Warne.*
The author of this famous work was a London bookseller, who was repeatedly confined in an insane asylum. He devoted all his lucid moments to the composition of this book. The concordance has been thoroughly revised by William Youngman. It is divided into three alphabets: common words; proper names; and the apocryphal books.

STRONG, JAMES. 1822—1894.
The Exhaustive Concordance of the Bible. *Methodist Book Concern.*
A concordance of the canonical books of the Old and New Testaments and a comparative concordance of the authorized and revised versions.

YOUNG, ROBERT. 1822—1889.
Analytical Concordance to the Bible. 21st edition. *Funk & Wagnalls.*
The most comprehensive concordance, giving 311,000 references. It is called "analytical" because it gives the various shades of meaning of related words represented in the English by one word, and gives the original Hebrew or Greek of such words.

OXFORD CYCLOPEDIC CONCORDANCE. *Oxford.*

A Concordance and Bible Dictionary combined, together with glossary, harmony, botany, under one alphabet.

OXFORD POCKET CONCORDANCE. *Oxford.*

A concordance with dictionary of Scripture proper names.

BIBLE DICTIONARIES

A Bible dictionary contains short descriptive articles about people, places, things, and customs mentioned in the Bible. It explains the meaning of such terms as *phylactery, prophet, ark, Nazarite, Apocalypse, etc.* A Bible dictionary differs from a concordance in that it lists many words and phrases that do not occur in the Bible itself; as, *Bible, Sabbatical year, ten commandments, Lord's prayer.*

CHEYNE, THOMAS KELLY (1841—1915), and JOHN SUTHERLAND BLACK (1846—).

Encyclopædia Biblica. 4 vols. New edition. *Macmillan,* 1914.

This is the most scholarly and professional of all Bible dictionaries, and the only one written from the standpoint of the higher criticism.

HASTINGS, JAMES. 1852—

Dictionary of the Bible. 5 vols. *Scribner* (by subscription), 1898—1904.

Dictionary of the Bible. 1 vol. *Scribner,* 1909.

Deals with the language, literature, and contents of the Bible. Intended for layman and clergyman alike.

JACOBUS, M. W. (1855—), A. C. ZENOS (1855—), and E. E. NOURSE (1863—).

A Standard Bible Dictionary. *Funk & Wagnalls,* 1909.

A co-operative work of high excellence, prepared under the editorial direction of these three biblical scholars, assisted by many others here and abroad.

SMITH, WILLIAM. 1813—1893.

Dictionary of the Bible. 1860—63. 4 vols. *Houghton Mifflin.*

Comprising antiquities, biography, geography, and natural history.

Comprehensive Dictionary of the Bible. *Appleton.*
Abridged edition of the larger work, edited by Rev. S. W. Barnum.

Pronouncing Bible Dictionary. *Holman.*
Smith's work abridged with concordance, questions and answers added.

Bible Dictionary. Teacher's edition. *Winston.*
Smith's work revised by Peloubet, with Harmony of the Gospels added.

WACE, HENRY (1836—), and WILLIAM COLEMAN PIERCY.
Dictionary of Christian Biography. *Little, Brown,* 1911.
Formerly edited by Henry Wace and Sir William Smith. It is a continuation of Smith's "Dictionary of the Bible," and carries the work down from the time of the apostles to the age of Charlemagne.

BOOKS OF QUOTATIONS

Books of quotations are to be judged principally by their indexes. These are of four kinds: author index; straight quotation index; concordance index; and topical index.

The author index is common to all. The straight quotation index gives the first word of the quotation just as it occurs in the text. If the first word should be the article *The* or *A,* it gives the second word. A concordance index gives the principal word of the quotation, which is usually the noun. For instance, "All is not gold that glitters," in a straight quotation index, will be found in the *a's* under *All.* In a concordance index, it will be found in the *g's* under *Gold.* A topical index gives general subject headings, and lists under those headings all quotations that bear on that particular subject. In a topical index, the quotation, "All is not gold that glitters," would probably be found under *Appearance.* The purpose of a topical index is to suggest quotations for various topics.

ALLIBONE, SAMUEL AUSTIN. 1816—1889.
Poetical Quotations from Chaucer to Tennyson. 1873. *Lippincott.*
Prose Quotations from Socrates to Macaulay. 1875. *Lippincott,* 1903.
The first is a compilation of 13,600 quotations all taken from English authors and arranged according to subject. There is an index of authors, of subjects, and of first lines.

The second is a compilation of 8810 quotations, all brief, taken from English, American, and European authors and arranged according to subject, with index of authors and of subjects. Allibone's two volumes are the oldest books of quotations on the market. They are of little use in locating any special quotation, but they are the very best for furnishing quotations on any given topic.

BARTLETT, JOHN. 1820—1905.

Familiar Quotations. 1875. *Little, Brown,* 10th edition, 1915.

A collection of passages, phrases, and proverbs, traced to their sources in ancient and modern literature. In its modern revision by Nathan Haskell Dole, it is one of the most up-to-date and complete quotation books. The authors are arranged chronologically, followed by an index of authors and a concordance of quotations. Included are such modern authors as A. E. Housman, Alfred Noyes, Madison Cawein, and Edwin Arlington Robinson.

BENHAM, W. GURNEY.

A Book of Quotations, Proverbs, and Household Words. *Lippincott,* 1907.

An English work which includes British and American authors arranged alphabetically, followed by quotations from the Bible, Book of Common Prayer, and foreign authors. There is an author index and a full verbal index.

BENT, SAMUEL ARTHUR. 1841—

Familiar Short Sayings of Famous Men. *Houghton Mifflin.*

Famous oral utterances of great men, with historical and explanatory notes.

BOHN, HENRY GEORGE. 1796-1884.

A Hand-Book of Proverbs. 1855. *Harcourt, Brace, Bohn.*

The one volume in the Bohn Library written by the founder himself. Based on Ray's collection of English and foreign proverbs, with a complete alphabetical list of proverbs added.

BOHN'S LIBRARIES.

Dictionary of Poetical Quotations. 1867. 4th edition, *Harcourt, Brace, Bohn.*

CHRISTY, ROBERT.
Proverbs, Maxims, and Phrases of all Ages. *Putnam,* 1905.
A classified dictionary of proverbs, arranged by subject, with a subject index. Like Bohn's, it gives the source of a proverb, when known, as well as foreign equivalents for English proverbs.

HOYT, JEHIEL KEELER, and ANNA L. WARD.
The Cyclopedia of Practical Quotations. *Funk & Wagnalls.*
Includes thirty thousand quotations from English, Latin, and modern foreign languages, with names, dates, and nationalities of authors quoted. Quotations are located as to page, when possible. There are three indexes: author index, quotation index, and topic index.

KETCHAM, HENRY.
A Handbook of Proverbs. *Burt.*
A brief compilation for writers and speakers.

REYNOLDS, CUYLER, 1866—
Classified Quotations. *Putnam,* 1905.

POWERS, GEORGE WHITEFIELD. 1834-1903.
A Handy Dictionary of Poetical Quotations. *Crowell.*
A Handy Dictionary of Prose Quotations. *Crowell.*

SWAN, HELENA.
Dictionary of Contemporary Quotations. *Dutton,* 1904.
A compilation of quotations from English authors only, and all later than 1850.

TREFFRY, ELFORD E.
Stokes' Cyclopædia of Familiar Quotations. *Stokes.*
Containing 5,000 selections from 600 authors. An up-to-date work covering modern authors.

WALSH, WILLIAM SHEPARD. 1854—
The International Encyclopedia of Prose and Poetical Quotations from the Literature of the World. *Winston,* 1908.
Arranged in one alphabet with topical index and author index.

WARD, ANNA L. 1850—
Dictionary of Quotations from English and American Poets. *Crowell.* Based on *Bohn's* edition.
Dictionary of Quotations in Prose from American and Foreign Authors. *Crowell.*

WOOD, KATHARINE B.
Quotations for Occasions. *Century.*
Fifteen hundred clever quotations for speakers, for dinner menus and invitations.

WOOD, JAMES.
Dictionary of Quotations from Ancient and Modern English and Foreign Sources. *Warne,* 1910.
Prose and poetry, alphabetically arranged, with topical index.

BIOGRAPHICAL WORKS

ADAMS, OSCAR FAY. 1855—
A Dictionary of American Authors. *Houghton Mifflin.* 5th edition; revised to 1905.
Very useful for the older authors.

ALLIBONE, SAMUEL AUSTIN. 1816-1889.
A Critical Dictionary of English Literature and British and American Authors. 3 vols., 1852. 5 vols., *Lippincott.*
A critical dictionary giving biographical sketches of authors with criticisms of their works made by famous authors. Allibone lived to finish only three volumes. The remaining two volumes were written by John Foster Kirk, and published in 1891 with material brought down to 1888.

APPLETON'S CYCLOPEDIA OF AMERICAN BIOGRAPHY. 8 vols. *The Press Association Compilers, Inc., N. Y.*
Formerly published by D. Appleton & Co., this work has been out of print. It is now revised and enlarged under the supervision of Dr. Rossiter Johnson. It includes names of all famous citizens of the United States, Canada, Mexico, and Latin America.

BIOGRAPHICAL DICTIONARY. *McKay.*
Compiled by the editors of the Cassell Standard Reference Books.

CHAMBERS'S BIOGRAPHICAL DICTIONARY. *Lippincott.*
Edited by David Patrick and Francis Hindes Groome. Includes the great of all times and nations. Based on the biographical articles in the Encyclopedia of Robert and William Chambers, published in Scotland in 1859.

COOPER, THOMPSON.
Biographical Dictionary. 2 vols. *Macmillan.*
Compiled by the editor of "Men of the Time"; the forerunner of

"Who's Who." Practically confined to natives of Great Britain and Ireland. A supplement brings the work down to 1883.

COUSIN, JOHN W.
A Short Biographical Dictionary of English Literature. *Dutton, Everyman's,* 1910.

Newly compiled and brought down to the present time, including living authors, both English and American.

FORBES, BERTIE CHARLES.
Men Who Are Making America. Forbes, 1917.

A valuable biographical dictionary of men of the hour.

HYAMSON, ALBERT M. 1875—
Dictionary of Universal Biography of All Ages and All Peoples. *Dutton,* 1916.

Gives names of men and women of all nations and all times with characterizing phrases about them.

LIPPINCOTT'S UNIVERSAL PRONOUNCING DICTIONARY OF BIOGRAPHY AND MYTHOLOGY. 4th, one-volume and two-volume edition. Edited by Joseph Thomas. *Lippincott,* 1915.

A universal dictionary edited by Joseph Thomas and brought down to 1901. The pronunciation of all names is a unique feature.

STEPHEN, LESLIE (1832—1904), and SIDNEY LEE (1859—),
The Dictionary of National Biography. 22 vols. *Oxford,* 1908-09.

Formerly issued in sixty-seven volumes. Presented by the family of the late George M. Smith to the University of Oxford and now published by the Clarendon Press in a re-issue having three volumes in one. A Supplement in three volumes brings the work more nearly to date. An Index and Epitome of the Dictionary is published in one volume containing concise biographies of all persons included in the Dictionary, with volume and page where longer biography may be found.

WHO'S WHO. (English.) *Macmillan.*

An annual publication giving brief biographical facts about living men and women, with a chronological list of their publications, if they are writers. The first English "Who's Who" was issued in 1848. It is known as the "English Who's Who," but it includes an occasional American name.

WHO'S WHO IN AMERICA. *Marquis.*

A biennial publication edited by Albert Nelson Marquis. Modeled on the English "Who's Who" and first published in 1899-1900.

BIOGRAPHICAL SERIES

ENGLISH MEN OF LETTERS. Edited by Viscount Morley. 42 vols. *Macmillan.*

AMERICAN MEN OF LETTERS. 22 vols. *Houghton Mifflin.*

BEACON BIOGRAPHIES. Edited by M. A. DeWolfe Howe. 31 vols. *Small, Maynard.*

Confined to American Biographies.

REFERENCE BOOKS IN THE FIELD OF FICTION

WHEELER, WILLIAM ADOLPHUS. 1833—1874.

Dictionary of Noted Names of Fiction. *Houghton Mifflin.*

Based on the "Vocabulary of the Names of Noted Fictitious Persons and Places," which the same author once contributed to Webster's dictionary. The work is here greatly enlarged in scope. It answers such questions as, "What plays of Shakespeare contain the character of Falstaff?" "Who created the character of Mrs. Battles?" "In what novel is found the character of Hester Prynne?"

WALSH, WILLIAM SHEPARD. 1854—

Heroes and Heroines of Fiction. 2 vols. *Lippincott,* 1914—15.

Volume I, Modern Prose and Poetry. Volume II, Classical, Medieval, and Legendary. Covers almost the same field as Wheeler's "Noted Names of Fiction," but goes farther back in history, and includes more names from poetry.

NIELD, JONATHAN.

A Guide to the Best Historical Novels and Tales. *Putnam,* 4th edition, 1911.

Lists historical novels and names the period of history or the historical events which they cover. Answers such questions as, "What is 'Romola' about?" "What is 'The Last Days of Pompeii' about?"

BAKER, ERNEST A. 1869—

A Guide to Historical Fiction. *Macmillan,* 1914.

A Guide to the Best Fiction in English. *Macmillan,* 1913.

History in Fiction. 2 vols. *Dutton,* 1907.

Reference books on historical fiction usually approach the subject from one of two angles: either the angle of history, or the angle of fiction. For instance, the question is either, "What famous battle is described in 'Les Miserables?' " or "What novel describes the battle of Waterloo?" In using Nield's Guide and the two works on historical fiction by Baker, a simple rule is:

Given the history, to find the fiction based on it, use "History in Fiction" by Baker.

Given the fiction, to find what historical event it portrays, use Nield's "Guide to Historical Novels" or Baker's "Guide to Historical Fiction."

If the question is simply, "What is a good novel to read?" use Baker's "Guide to the Best Fiction in English."

KAYE, JAMES R.

Guide to Historical Fiction. *Laird & Lee,* 1919.

The newest and most complete guide to historical fiction. Classifies all historical fiction under Ancient, Medieval, and Modern. Sketches the historical settings, gives brief biographies of authors, and lists dramatic and poetical works dealing with historical subjects. The only guide that includes contemporary fiction.

LITERARY ALLUSIONS

BREWER, EBENEZER COBHAM. 1810—1897.

The Reader's Handbook. *Lippincott.*

A handbook of facts, characters, plots, and references. It gives such facts as the meaning of a *Kit Kat.* (Explain the title "Critical Kitkats" by Edmund Gosse. *Dodd, Mead.*) It gives such characters as the "Admirable James Crichton." (Why did Barrie call his play "The Admirable Crichton"?) It gives such plots as that of "The Ring and the Book." (What volume in Everyman's Library is the source book of this plot?)

Dictionary of Phrase and Fable. *Lippincott.*

Gives the derivation, source and origin of common phrases, allusions, and words that have a tale to tell. (For instance, What is the meaning of the phrase *vade mecum*? What is meant by a book called "The Soldier's Vade Mecum?" What is an *octavo* book?)

WALSH, WILLIAM SHEPARD. 1854—

Handy Book of Literary Curiosities. *Lippincott.*

More discursive than most reference books, and very valuable in its subject headings. Some entries amount to essays; for instance, "Literary Forgeries." Such a literary curiosity as "The Agony Column" of the London *Times* is described. (Explain the title "The Agony Column" by Earl Derr Biggers. *Bobbs-Merrill.*)

Handy Book of Curious Information. *Lippincott,* 1913.

Contains information of a freakish nature, which answers questions such as, "What is the largest flower in the world?" "Was there ever a woman free mason?"

Curiosities of Popular Customs. *Lippincott.*

Gives the customs of all nations in celebrating festivals, holidays, and religious rites. For instance, Hallowe'en observances, marriage ceremonies, funeral rites.

CHAMBERS, ROBERT. 1802—1871.

The Book of Days. 2 vols. *Lippincott,* 1914.

Covers about the same ground as Walsh's "Curiosities of Popular Customs" but is arranged in calendar form, taking each day in turn from January first to December thirty-first. Lists the famous men born on each day.

WHEELER, WILLIAM ADOLPHUS (1833—1874), and CHARLES GARDINER WHEELER (1855—).

Familiar Allusions. *Houghton Mifflin.*

Miscellaneous information, including the names of famous statues, paintings, palaces, streets, clubs, etc. For instance, "What and where is Lombard Street?" (Explain the title "Lombard Street" by Walter Bagehot. *Dutton.*) "What was Parnassus?" (Explain the title, "Parnassus on Wheels" by Christopher Morley. *Doubleday, Page.*)

Who Wrote It? *Lothrop.*

An index to the authorship of the most noted works in ancient and modern literature. While the United States Catalog and Cumulative Indexes will usually answer any ordinary question of authorship, "Who Wrote It?" is useful in peculiar cases. For instance, "Who Wrote 'Mother Goose?'" "Who wrote 'Master Humphrey's Clock?'"

Harper's Book of Facts. *Harper,* 1895. Revised, 1906.

Miscellaneous information, especially about discoveries and inventions. Answers such questions as, "What are the Seven Wonders of the World?" "What are the Signs of the Zodiac?" "How many weddings have been held in the White House?"

HISTORICAL REFERENCE BOOKS

BREWER, EBENEZER COBHAM. 1810-1897.
Historic Note-Book. *Lippincott,* 1891.

A popular work explaining allusions to historic events.

CREASY, EDWARD SHEPHERD. 1812-1878.
Fifteen Decisive Battles of the World. *Burt; Dutton; McKay; Oxford.* New and revised edition, *Harper,* 1918.

A famous book, describing fifteen battles from Marathon to Waterloo. The Harper edition adds eight more battles to the original fifteen, including the Battle of the Marne.

HARBOTTLE, THOMAS BENFIELD. ? —1904.
Dictionary of Battles. *Dutton,* 1904.
Dictionary of Historical Allusions. *Dutton,* 1904.

Reliable works which treat adequately the fields they cover.

HAYDN, JOSEPH TIMOTHY. 1786(?)-1856.
Dictionary of Dates. *Putnam,* 1911.

The twenty-fifth edition of a great work which is brought down to 1910. Contains more English history than American.

HEILPRIN, LOUIS. 1851-1912.
The Historical Reference Book. 5th edition with Supplement, *Appleton,* 1898.

The most comprehensive and scholarly of historical reference books.

SMITH, E. F.
A Dictionary of Dates. *Dutton, Everyman's.*

GAZETTEERS AND ATLASES

A gazetteer is a geographical dictionary, giving names and location of places. An atlas is a collection of maps. A gazetteer uses words to teach geography; an atlas uses pictures (maps).

LIPPINCOTT'S New Gazetteer. Edited by Angelo and Louis Heilprin. One volume and two-volume editions. *Lippincott,* 1911.

HAMMOND'S New World Loose Leaf Atlas. *Hammond,* 1921.
The largest of the Hammond atlases.

RAND, MCNALLY'S Foreign Atlas. *Rand, McNally,* 1921.
COMMERCIAL ATLAS of America.
The best of the Rand, McNally atlases.

GEOGRAPHICAL Manual and New Atlas of the World. *Doubleday, Page.*
A post-war atlas.

REYNOLDS, FRANCIS JOSEPH. 1867—
After-war Atlas and Gazetteer of the World. *Reynolds.* 1919.

ROBERTSON, C. GRANT, and J. G. BARTHOLOMEW.
An Historical Atlas of Modern Europe, 1789-1914. *Oxford,* 1915.

POOLE, R. L.
Historical Atlas of Modern Europe. *Oxford,* 1902.

QUESTIONS

1. What is a classical dictionary?
2. Which is the earliest classical dictionary?
3. Which is the largest and most inclusive?
4. Which is the most popular?
5. What three classical dictionaries deal with mythology in literature?
6. Name two dictionaries of non-classical mythology?
7. What is the difference between a concordance and an index?
8. What Bible concordance includes the Apocrypha?
9. What Bible concordance includes only the canonical books?
10. Name the largest Bible concordance and the smallest.
11. Name four editions of Smith's Bible Dictionary.
12. What dictionary is a continuation of Smith's?
13. Which is the best Bible dictionary for a clergyman?
14. What three kinds of index are desirable in a book of quotations?
15. Which is the oldest book of poetical quotations English and American?
16. Which is the largest book of quotations?
17. Name three books of proverbs.
18. Name two books of quotations arranged alphabetically by topic.
19. Name two books of quotations with topical indexes.
20. Which book of quotations includes most modern authors?
21. What are the best biographical dictionaries for information about living persons?
22. Name a critical biographical dictionary.

23. Name a pronouncing biographical dictionary.
24. What is the largest American biographical dictionary?
25. What is the largest English biographical dictionary?
26. Name two post-war atlases.
27. What is the difference between an atlas and a gazetteer?
28. Name two dictionaries of dates and two of battles.
29. What is the best general historical reference book?
30. What reference book in the field of fiction or of literary allusion will answer the questions:

    a. Who wrote "New Grub Street"?
    b. What is meant by "Grub Street"?
    c. Who was Pygmalion? Is Shaw's drama of that name historical?
    d. What is a Bluestocking? Name a book on Bluestockings.
    e. What is the meaning of the title, "Trivia," by Logan Pearsall Smith?
    f. Explain the title, "The New Laokoön" by Irving Babbitt.
    g. Name a book on the Children's Crusade.
    h. What play of Shakespeare's contains the character of Joan of Arc?
    i. What is the pronunciation of *Joan?*
    k. What is a Laodicean? Explain "The Laodicean" by Thomas Hardy.
    l. Why is the sign *"&"* called *Ampersand?*
    m. What is the period of Kingsley's "Hypatia"?
    n. Give a list of novels about our Civil War.
    o. What is the subject of "Ramona"?

CHAPTER VI

BIBLES

"I have just been reading the Bible," Emerson said to Thoreau. "Which Bible?" was Thoreau's quick question. "The Vedas, the Zend Avesta, or the Hebrew Scriptures?"

Bible Versions

There are five English versions of the Hebrew Scriptures in demand to-day:

Douai Version. 1582-1610. (Romanist.)
King James Version. 1611. (Authorized.)
Revised Version. 1881-1885.
Polychrome Bible. 1898.
American Revised Version. 1901.
Jewish Version. 1917.

DOUAI VERSION

The Douai Version was made in the town of Douai in Northern France. Modern editions of this version differ somewhat from the original, but the Bible used by Roman Catholics at the present day is, on the whole, the Douai translation. The Roman Catholic Bible differs from the Protestant Bible not only in rendering but also in the *order* of the books, the *titles* of the books, and the *number* of the books. The books of the Apocrypha are accepted as canonical and appear in the Roman Catholic Bible scattered among the various books of the Old and New Testaments.

The peculiarity of the Douai Version, by which it is distinguished from Protestant versions, is the fact that it was translated from a Latin manuscript. The earliest manuscripts of the Old Testament are in Hebrew, and of the New Testament in Greek. When Rome conquered the world, and Latin became the speech of the people, there was need of a translation of the Bible into Latin, into the vulgar language, or the language of the *vulgus,* the crowd. The Douai Version is a translation of the Latin translation called the Vulgate.

KING JAMES VERSION

The King James Version is known as the Authorized Version, although, as a matter of fact, it was never authorized by the King. Later editions had printed on their title pages, "Appointed to be read in the churches," which probably gave rise to the legend of authorization. The King James Version was made during the lifetime of Shakespeare—the Golden Age of English literature.

REVISED VERSION

A revision of the King James Version was begun in 1870 at the Convocation of Canterbury by two committees, British and American, the latter advisory only. The New Testament was issued in 1881 and the whole Bible in 1885 by the Oxford and Cambridge Presses. In 1901 the surviving members of the American committee published through Nelson in New York the American Revised Version embodying the readings they had previously suggested and other improvements.

The revisions had been undertaken for two reasons:

1. Because of the discovery of fresh Bible manuscripts.

When the King James Version of the Bible was made, there had not yet been discovered the three oldest manuscripts of the Bible known to-day:

The Vatican manuscript (in the Vatican library, Rome).
The Sinaitic manuscript (discovered on Mt. Sinai, and now in Petrograd).
The Alexandrian manuscript (in the British Museum).

The discovery of these three manuscripts gave to translators a Bible text older and more accurate than any they had had before, and so much new light was thrown on obscure passages in the Scriptures that a fresh translation was not only warranted but demanded.

2. Because of the archaic character of the language of the King James Version.

So many words in the King James Version are obsolete, or have lost their original meaning that modern readers no

longer understand them in their intended sense. For instance: David prays the Lord to enlarge his feet. In the Revised Version, the word "enlarge" is changed to "set free." This original meaning of the word survives today in the phrase "at large," meaning "free."

The translators of the Revised Version did not put the Bible into modern English—other translators have done that—but they did revise archaic words which are misleading in sense at the present day.

The typography of the Revised Versions was a great advance over that of the King James. The division of the Bible into verses, which was first made in the Genevan Bible of 1560, has the effect of breaking up the text into fragments and destroying the unity and continuity. The chapter divisions, which date from Wycliffe's Bible, are badly done and are misleading. Many chapters in the King James Version break off in the middle of the narrative and interrupt the argument. The arrangement of the Revised Version into paragraphs adapted to the subject is a great improvement. The numbering of the old verse divisions is retained for facility of reference, but the printing of the text in separate verses is abandoned in every book except Proverbs. Another typographical improvement was made in the Revised Version by printing the poetical books of the Bible and occasional poetical passages in metrical form.

THE POLYCHROME BIBLE

The Polychrome Bible is the scholar's Bible. It is sometimes called the Rainbow Bible because it is printed in many (*poly*) colors (*chrome*). The different colors are for the purpose of showing the interwoven authorships and the composite character of the various books.

For instance: the first book of the Bible, Genesis, is made up of three different documents. The authors of these three narratives are known as:

The Jehovist (because he uses the name Jehova rather than Lord),

The Elohist (because he uses the name Elohim for God), The Priestly Writer (because there are clues to his having been a priest).

Each of these writers is given a certain color, and the words of each are printed in that color throughout. The reader of Genesis can see at a glance that the Priestly Writer begins the narrative and breaks off in the fourth verse of the second chapter. At this point the change of color indicates that the Jehovist takes up the story and continues until his color ends.

The Polychrome Bible is unfinished. It was prepared under the auspices of Johns Hopkins University, but its completion was abandoned for lack of funds. It is published by *Dodd, Mead & Company,* and the following volumes are available: The Book of Judges; The Book of Psalms; The Book of the Prophet Isaiah; The Book of Leviticus; The Book of Ezekiel; The Book of Joshua.

It is worthy of special mention that the Book of Psalms was translated by the great Shakespearian scholar, Dr. Horace Howard Furness. The translation was made from the German of Wellhausen, and is highly esteemed both for its beauty and its accuracy.

The Jewish Version

The Jewish Version of the Bible is the youngest translation today, having been published in 1917 by the Jewish Publication Society of America. This is practically the first Jewish Bible in English. An earlier translation, made by Isaac Leeser in 1814, in Philadelphia, was a single-handed effort and was never widely read by the Jews. Up to this time the English Bible used by Jews has been either the King James Version or the Revised. Orthodox Jews have preferred the King James Version for the reason that it does not use the name Jehovah, the ineffable name that never occurs in the Jewish Version.

The Hebrew Bible is never called the Holy Bible, but the Holy Scriptures. The word "Bible" does not occur in the

Bible itself. It came from the Greek *biblion,* meaning "little book."

The paragraphing of the Jewish Version follows that of the Revised Version. Verse divisions, uniform with those of the King James Version are indicated in small type. The correspondence is in some cases approximate rather than identical, because the Hebrews divide the Old Testament into twenty-four books, while the Protestants divide it into thirty-nine books. The order of the Hebrew Bible is also slightly different from the order of the Protestant. The Hebrew Bible ends with an incomplete sentence, the 23rd verse of II Chronicles, "let him go up." In the Protestant Bible the Book of Ezra follows after II Chronicles and completes the sentence, "let him go up to Jerusalem which is in Judah."

Besides selling the complete Bible in any one of these five versions a bookseller is often called upon to sell parts of the Bible which are published separately; such as the Pentateuch, the Psalter, the Apocalypse (the book of Revelation), or the Apocrypha.

BOOKS OF THE BIBLE PUBLISHED SEPARATELY

The Apocrypha is the name given to fourteen books which were written between 200 B. C. and A. D. 100, the period between the Old and the New Testament. The word *apocrypha* comes from a Greek word meaning "hidden," or "spurious." The Roman Church accepts the books of the Apocrypha as of like inspiration with the other books of the Bible; the Protestant Church considers them of lesser inspiration, and excludes them from the accepted canon.

In recent years, Biblical scholars have been turning their attention more and more to the study of the Apocrypha. The work of the Rev. Dr. R. H. Charles, Canon of Westminster, is noteworthy in the field. A little book by Dr. Charles, entitled "Religious Development Between the Old and the New Testament" (*Holt's Home University Library*) is the most informing and interesting study of the Apocrypha that the lay

reader can take up. There is no doubt that Protestants have, in the past, greatly undervalued the beauty and the wisdom of the Apocrypha; but every day they are coming to a better appreciaton of it, and every day more copies of the Apocrypha are being sold.

There are the Old Testament apocryphal writings and the New Testament apocryphal writings. The latter are not included in the Bible, and the bookseller has few calls for them.

Another part or combination of parts of the Bible for which a bookseller is sometimes asked is that known as a Diatesseron. This is a combination of the four Gospels into a single and consecutive narrative. Such an interweaving of the words of the four Evangelists presents the story of the life of Jesus without the repetition and without the conflicting chronology of the separate accounts of the Gospels.

BIBLE PUBLISHING HOUSES

A. J. HOLMAN CO., PHILADELPHIA

THIS is the oldest Bible publishing house in America. Some of the editions associated with the name of Holman are:

Holman Self-Pronouncing Text Bible.
Without references or helps.
Holman Concordance Bible.
Pictorial Teachers' Bible.
Red Letter Bible.
Words of Jesus printed in red type.
Linear Parallel Bible.
Authorized and Revised versions in parallel columns.

THOMAS NELSON & SONS, NEW YORK

The house of Nelson's celebrated in 1918 the 120th anniversary of its foundation in Edinburgh. The American branch was established in 1854.

Thomas Nelson & Sons are the sole authorized publishers of the American Revised Version. They publish an edition of the King James Version also. Some of the Nelson Bibles are:

American Standard Bible.
This is the Standard American Edition of the Revised Version. Embodied in the text are the preferred readings offered by the American members of the Revision Committee.
Nelson's Reference Bible.
Nelson's Topical Helps Bible.
Nelson's Teachers' Bible.
Marginal Readings Bible.
Including the Apocrypha.
Boy Scout Bible.
Official edition, authorized.

OXFORD UNIVERSITY PRESS, AMERICAN BRANCH, NEW YORK

The Oxford line of Bibles is the most extensive on the market. It includes:

Scofield Reference Bible.
This is the most famous Oxford Bible.
Oxford Teachers' Bible.
Oxford Concordance Bible.
New Century Bible.
1911 Bible.
Paragraph Bible.
King James Version divided into paragraphs instead of into verses.
Revised Bible in verses.
Oxford two-version Bible.
Oxford Interleaved Bible.
Contains blank pages for notes.
Oxford Wide Margin Bible.
For marginal notes.
Bible in Modern English.
Translated by Ferrar Fenton.
Old Testament Apocrypha.
King James Version.
Old Testament Apocrypha.
Revised Version.
New Testament Apocrypha.
Boy Scout Bible.

JAMES POTT & CO., NEW YORK

This house issues the "Cambridge" and "Bagster" Bibles in the open flat "unbreakable back" patent binding. They show the King James Version only. Some of the editions are:

Cambridge Paragraph Bible.
Self-Explaining Bible.
Cambridge Wide Margin Bible.
Holy Bible with Tissot Illustrations.
Bagster Complete Red Letter Bible.
Boy Scout Bible.

JOHN C. WINSTON CO., PHILADELPHIA

This house issues the largest line of self-pronouncing Bibles in the world. It is the owner of the "International" series of Bibles, which come in the following editions, as well as in many more:

International Divinity Circuit Bibles.
Bibles that are absolutely flexible, bound in the Government Test Bindings.
International Text Bible.
Black Face Type Reference Bible.
Reference Revised Bible.
With text divided into verses, instead of into the usual paragraphs. Suitable for responsive readings.
Comparative Revised Bible.
The three-version Bible, giving the text of the Revised Version of the British Committee, with footnotes of the King James Version, and of the preferred American readings.
New International Law Library Bible.
Pulpit Bibles.
Family Bibles.
Boy Scouts' Bible.
Sanctioned by the Boy Scouts of America.

J. B. LIPPINCOTT CO., PHILADELPHIA

Temple Bible. 31 volumes.
Twenty-five of the volumes are devoted to the books of the Bible. Six volumes are devoted to the books of the Apocrypha. Each volume contains an introduction dealing with the authorship, the history, and the character of the books.

MACMILLAN COMPANY, NEW YORK

Cambridge Bible for Schools and Colleges. 59 vols.
Bible for Home and School. Edited by Shailer Matthews. 12 vols.
Modern Reader's Bible. Edited by Richard G. Moulton.
One-volumed edition or 21 vols., sold separately.

The Modern Reader's Bible for Schools. New Testament.

"The Bible is the worst printed book in the world." It is made up of epics, lyrics, odes, sonnets, dramas, essays, histories; and all these literary forms are printed alike in the King James Version. The Revised version makes a distinction between poetry and prose, but prints all verse forms alike.

The "Modern Reader's Bible" presents the books of the Bible in modern literary form; that is, in the typographical form in which lyrics, sonnets, and dramatic dialogues are presented at the present time. When the text is in dialogue, the speakers are indicated. When a refrain occurs, it is entitled *"Refrain"*—printed in italics.

The acrostic psalms are arranged in acrostic form. When a book has a prologue and an epilogue, these parts are separated from the body of the context.

The "Modern Reader's Bible" is based upon the Revised Version, but the text is one for which the Editor holds himself solely responsible. The usual order of the books is changed. The books are grouped according to subject, as narrative books, prophetical books, poetical books. Three books of the Apocrypha are included: Ecclesiasticus, Tobit and the Wisdom of Solomon.

FUNK & WAGNALLS CO., NEW YORK

"Hexaglot Bible." 6 vols.

This work presents the Scriptures of the Old Testament in six languages: Hebrew, Greek, Latin, English, German, and French. The New Testament in Greek, Syriac, Latin, English, German, and French. The texts are arranged in six parallel columns, three columns on each of two opposite pages.

Pulpit Bible.

Sermon Bible. 12 vols.

HOUGHTON MIFFLIN CO., BOSTON

Riverside Parallel Bible.

The King James and Revised versions in parallel columns.

E. P. DUTTON & CO., NEW YORK

Bible. Old Testament. *Everyman's.*

Bible. New Testament. *Everyman's.*

This edition of the Bible is the King James Version. A valuable bibliography of English translations of the Bible is included.

Literary Man's New Testament. Courtney, W. L.

CENTURY CO., NEW YORK

The Bible for Young People.
The King James Version with the omission of such passages as seem unsuitable for children.

GEORGE H. DORAN CO., NEW YORK

A New Translation of the New Testament. By James Moffatt. (Also *Association Press*).

BENZIGER BROTHERS, NEW YORK

The Holy Bible.
Roman Catholic. With complete index of persons and places mentioned in the Bible.

JOHN MURPHY CO., BALTIMORE

Roman Catholic Bibles.

CHARLES SCRIBNER'S SONS

The Shorter Bible.
The New Testament omitting all repetition. (Also *Womans Press*).

AMERICAN BIBLE SOCIETY

The American Bible Society publishes Bibles, Testaments, and portions of the Bible in foreign languages. It publishes the Bible in Chinese, Choctaw, Danish, Esperanto, French, German, Greek, Hebrew, Irish, Italian, Japanese, Polish, Russian, Spanish, Welsh, Yiddish, as well as in other languages.

Students of foreign languages will find the parallel Testaments of the American Bible Society of great help in learning a foreign language. The Dutch, French, German, Spanish, Portuguese, Swedish, and Welsh New Testaments all come in parallel columns with the English.

BOOKS ABOUT THE BIBLE

BRYANT, SOPHIE.
How to read the Bible in the Twentieth Century. *Dutton.*
HODGES, GEORGE.
How to Know the Bible. *Bobbs.*

MOULTON, RICHARD G.
The Bible at a Single View. *Macmillan.*
The Literary Study of the Bible. *Heath.*
The most helpful companion volume to the "Modern Reader's Bible" or to any other edition. It is an account of the leading forms of literature represented in the sacred writings, with a most clarifying analysis of the various literary structures.
PENNIMAN, JOSIAH H.
A Book about the English Bible. *Macmillan.*
PHELPS, WILLIAM LYON.
Reading the Bible. *Macmillan.*
LEWIS, FRANK GRANT
How the Bible Grew. *University of Chicago.*

QUESTIONS

1. What edition of the Revised Version follows the verse divisions of the King James?
2. What edition of the King James Version follows the paragraph divisions of the Revised?
3. Who published a reference Bible with the Apocrypha?
4. Can the books of the Apocrypha be purchased separately? Where?
5. What series of Bibles is in flexible binding? In unbreakable back bindings? In divinity circuit binding?
6. What is meant by a parallel Bible? A text Bible? A concordance Bible?
7. Mention three editions of a parallel Bible.
8. What publishing houses issue a Bible for Boy Scouts?
9. What is the meaning of the colors in the "Polychrome Bible?"
10. Who publishes the Tissot Bible?
11. What is the Apocrypha? The Apocalypse? The Psalter? The Pentateuch?
12. Mention some differences between the Catholic Bible and the Protestant.
13. Mention some differences between the Jewish Bible and the Protestant.
14. Why is the Revised Version a more accurate translation than the King James?
15. What edition of the Bible is in the most modern English?
16. Who publishes the Apocrypha in both the King James and the Revised Versions?
17. Who publishes the Cambridge Bible?

18. Who publishes the "Cambridge Bible for Schools and Colleges"?
19. What three versions are contained in the three-version Bible of Winston?
20. Who publishes the "Temple Bible?" Describe it.
21. What edition of the Bible contains a bibliography of English translations of the Bible?
22. What version is the text of the "Modern Reader's Bible?"
23. Does the "Modern Reader's Bible" contain the Apocrypha?
24. What is the difference between the Revised Version published by Nelson and the Revised Version published by the Oxford Press?
25. Who publishes a parallel French-English Bible?
26. Name one or more books descriptive of the different versions of the Bible. (See Smythe, J. P., in *Pott* list; McComb, S., in *Moffat, Yard* list; Hoare, H. W., in *Dutton* list).
27. What book by Richard G. Moulton is a helpful companion volume to the "Modern Reader's Bible"?
28. Who has written a study of the Apocrypha for the layman?
29. What Bible presents the Scriptures in six languages in parallel columns?

CHAPTER VII

PHILOSOPHY

"There is something melancholy in this hasty survey of philosophy, in this hurried examination of one system after another, each one of which is superseded by the next. What is the use of reviewing these great structures of human thought if they are of no use to-day? Do they not leave us as before? There is something wrong with us if they do. To go back and think again the thoughts of the great philosophers, is that not in itself creative, generative?"—JOHN COWPER POWYS.

PHILOSOPHY is one of the subjects that are more read about than read. The commentaries far outnumber the texts. In many cases the subject is "made intricate by explications." On the whole, however, there are few fields of literature in which the books that are made from books are so worthwhile as in the field of philosophy. The numerous histories of philosophy and the libraries of philosophic criticism form a tributary literature that is truly auxiliary.

PHILOSOPHY SERIES

BADGER.

Studies in Philosophy. 4 vols.

DODGE.

Philosophies—Ancient and Modern. 18 vols.
Includes Plato, Epicurus, Nietzsche, Schopenhauer, Eucken, Bergson, James, Pragmatism, Stoicism, Rationalism, Scholasticism, etc.

The People's Books: Philosophy and Religion. 20 vols.
Includes Aristotle, Kant, Nietzsche, Bergson, Eucken, etc.

LIPPINCOTT.

Blackwood's Philosophical Classics. 15 vols.
Bacon, Descartes, Hegel, Hume, Kant, Locke, Spinoza, etc.

MACMILLAN.

The Library of Philosophy. 5 vols.
Bergson, Bosanquet, Bradley, etc.

OPEN COURT.

Religion of Science Library. 69 vols.
Aristotle, Hume, Descartes, Kant, Locke, etc.

SCRIBNER.

The World's Epoch Makers. 23 vols.
Socrates, Plato, Aurelius, Descartes, Hegel, Kant, Hume, etc.
Epochs of Philosophy. Edited by John Grier Hibben. 3 vols. (Nine volumes in preparation.)

GENERAL HISTORIES OF PHILOSOPHY

Among the general histories covering all ages of philosophy, there is one that holds its own in popularity against many more recent works. The "Biographical History of Philosophy" by George Henry Lewes, the husband of George Eliot, is a history of philosophy from the earliest times down to the time of August Comte. It stands alone as the only biographical history which combines the lives of the philosophers with critical examinations of their systems of philosophy.

"English Philosophers and Schools of Philosophy" by James Seth is similar to Lewes's work in method, but is limited to the philosophers of one nation.

From a scholarly point of view, Höffding's "History of Modern Philosophy" is the best in the field. The histories of Ueberweg and of Cushman span a longer period of history than do any of the others. The well-known college text-book, Schwegler's "Philosophy in Epitome," is still an authority; and Webb's volume in the *Home University Library* remains the most compact and succinct little history that we have on the subject.

BOWEN, FRANCIS. 1811—1890.
Modern Philosophy from Descartes to Schopenhauer and Hartmann. *Scribner.*

FALCKENBERG, RICHARD. 1851—
History of Modern Philosophy. *Holt.*

HÖFFDING, HARALD. 1843—
History of Modern Philosophy. 2 vols. *Macmillan.*
Brief History of Modern Philosophy. *Macmillan.*

JONES, ADAM LEROY. 1873—
Early American Philosophers. *Columbia.*

LEWES, GEORGE HENRY. 1817—1878.
Biographical History of Philosophy. *Dutton.*

LEVY-BRUHL, LUCIEN. 1857—
History of Modern Philosophy in France. *Open Court.*

MARVIN, WALTER TAYLOR. 1872—
The History of European Philosophy. *Macmillan.*

MERZ, JOHN THEODORE. 1840—
A History of European Thought in the Nineteenth Century. 4 vols. *Scribner.*

This great work touches at many points upon philosophy. It is one of the three standard histories of thought, the other two being: "The Development of English Thought," by Simon N. Patten (*Macmillan*), and "English Thought in the Eighteenth Century," by Leslie Stephen (*Putnam*).

RAND, BENJAMIN. 1856—
Modern Classical Philosophers from Bruno to Spencer. *Houghton Mifflin.*
Includes selections, illustrations, readings.

RILEY, ISAAC WOODBRIDGE. 1869—
American Philosophy. *Dodd, Mead.*

SCHWEGLER, FRIEDRICH. 1819—1857.
A History of Philosophy in Epitome. *Appleton.*

SETH, JAMES. 1860—
English Philosophers and Schools of Philosophy. *Dutton.*

THILLY, FRANK. 1865—
A History of Philosophy. *Holt.*

UEBERWEG, FRIEDRICH. 1826—1871.
History of Philosophy. 2 vols. *Scribner.*
Ancient, Mediaeval, and Modern.

WEBB, C. C. I.
History of Philosophy. *Holt, Home University.*

WEBER, ALFRED. 1835—
History of Philosophy. *Scribner.*
Translated from the French by Frank Thilly.

PRIMERS OF PHILOSOPHY

CALKINS, MARY WHITON. 1863—
Persistent Problems of Philosophy. *Macmillan.*

CARUS, PAUL. 1852—
Primer of Philosophy. *Open Court.*

CUSHMAN, HERBERT ERNEST. 1865—
A Beginner's History of Philosophy. *Houghton Mifflin.*
Ancient, Mediaeval, and Modern.

FLETCHER, ORLIN OTTMAN.
An Introduction to Philosophy. *Macmillan.*

FULLERTON, GEORGE STUART. 1859—
Introduction to Philosophy. *Macmillan.*
An excellent text-book of the nomenclature of philosophy.

JERUSALEM, WILLIAM. 1854—
Introduction to Philosophy. *Macmillan.*

LEIGHTON, JOSEPH ALEXANDER. 1870—
The Field of Philosophy. *Longmans.*
An introduction for beginners.

ROGERS, ARTHUR KENYON. 1868—
A Student's History of Philosophy. *Macmillan.*
Brief Introduction to Modern Philosophy. *Macmillan.*

RUSSELL, JOHN EDWARD. 1848—1917.
First Course in Philosophy. *Holt.*

ANCIENT PHILOSOPHERS

The history of philosophy is divided into three main epochs: the first period is that of ancient or Greek philosophy: the second period is that of medieval philosophy or scholasticism; the third period is that of modern philosophy. The second period is marked by the Christian philosophy of the middle ages. The writings of the early Church fathers are to-day mainly of theological interest, and are classified under Religion rather than under Philosophy.

STANDARD WORKS

The standard works on the subject of ancient philosophy are:

BENN, A. W.
The Greek Philosophers. *Dutton.*

DIOGENES, LAERTIUS. 200 A. D.
Lives and Opinions of the Ancient Philosophers. *Harcourt, Bohn.*

This is the oldest history of Greek philsophy in existence. It is a work very similar to Vasari's "Lives of the Painters" in its biographical and anecdotal features. The author makes no critical analysis of the early systems of philosophy. The work is doubly valuable in that it quotes freely from earlier works no longer extant.

GOMPERZ, THEODOR. 1832—1912—
Greek Thinkers. 4 vols. *Scribner.*

This history of ancient philosophy stops with Aristotle and his school.

WINDELBAND, WILHELM. 1848—
A History of Ancient Philosophy. *Scribner.*

ZELLER, EDOUARD. 1814—1908.
Outlines of the History of Greek Philosophy. *Holt.*
Plato and the Older Academy. *Longmans, Green.*
Aristotle and the Earlier Peripatetics. *Longmans, Green.*

The three greatest philosophers of ancient times were Socrates, Plato, and Aristotle. Their lives overlapped—Plato was a young man of thirty at Socrates' death, and still in his prime when Aristotle was born.

SOCRATES. 469 B. C.—399 B. C.
The Apology and Crito. *Putnam, Ariel.*
Plato's Dialogues and Discourses. 2 vols. *Dutton, Everyman's.*
Vol. I includes the Phaedo translated by Henry Cary. Vol. II includes Xenophon's Memorabilia translated by Rev. J. S. Watson; the Apology translated by Sarah Fielding; Euthyphro, Apology, Crito, translated by F. M. Stawell.
Xenophon's Memorabilia. *Harcourt, Bohn; Dutton, Temple.*
Xenophon's Symposium. *Dutton, Everyman's.*
The Trial and Death of Socrates. *Macmillan, Golden Treasury.*

Euthyphron, Apology, Crito, Phaedo, translated by F. J. Church.
The Four Socratic Dialogues. Translated by Benjamin Jowett. *Oxford.*
The Apology, Crito, and Parts of the Phaedo. Translated by Benjamin Jowett. *Scribner.*
Euthyphro, Apology, Crito, Phaedo, Phraedrus. *Putnam, Loeb.*
The Judgment of Socrates. Translated by Paul Elmer More. *Houghton Mifflin.*
The Apology, Crito, and Closing Scene of the Phaedo.
Socrates' Trial and Death. Translated by F. J. Church. *Burt.*

Socrates, like Jesus, left no writings of his own behind him. His teachings were entirely oral. What knowledge we have of his philosophy comes to us entirely through the writings of his disciples, Plato and Xenophon. Plato wrote four dialogues in which Socrates is the chief speaker. These are known as the Socratic Dialogues. The Euthyphro discusses holiness and piety; the Apology is Socrates' defence before his judges; Crito is Socrates' answer to a proposal that he attempt escape from jail; Phaedo is the story of how he drank the hemlock and died.

Xenophon, in his Memorabilia, or Memoirs of Socrates, tells of the last years of his master's life. Both Plato and Xenophon knew Socrates only as an old man. The Platonic Socrates and the Socrates of Xenophon are often very different. Xenophon, the historian, is usually considered to be the more accurate witness. Plato is too often guilty of putting his own words into the mouth of Socrates.

Xenophon's Symposium, or Banquet, is a philosophical treatise on love and friendship, in which Socrates is one of the speakers. Plato also wrote a Symposium to refute the arguments of Xenophon.

PLATO. 429 B. C.—347 B. C.
Works. 3 vols. *Burt.*
Dialogues. Translated by J. Wright. *Burt.*
Dialogues and Discourses. 2 vols. *Dutton, Everyman's.*

The five Dialogues in Vol. I bear on the subject of poetic inspiration. They are: Ion and Symposium, translated by Shelley; Meno, by F. Sydenham; Phaedo, by Cary; Phaedrus, by J. Wright. Vol. II contains besides the Socratic Discourses of Xenophon and of Plato, the Lysis and Protagoras translated by J. Wright.

The Republic. Translated by Harry Spens. *Dutton, Everyman's.*
The Republic. Translated by F. M. Lindsay. *Dutton.*
The Republic. Translated by Lewis Campbell. *Dutton.*

The Pocket Plato. Edited by S. C. Woodhouse. *Dutton.*
Works. 6 vols. *Harcourt, Bohn.*
Selections. Edited by L. L. Forman. *Macmillan.*
Phaedrus, Lysis, and Protagoras. *Macmillan, Golden Treasury.*
The Republic. Translated by J. L. Davies and D. J. Vaughan. *Macmillan, Golden Treasury.*
Dialogues. 5 vols. Translated by Benjamin Jowett. *Oxford.*
The Republic. 2 vols. Translated by Benjamin Jowett. *Oxford.*
Selections from Jowett's translation. *Oxford.*
Talks with Athenian Youth. *Scribner.*
Charmides, Lysis, Laches, Euthydemus, Theaetus.
Dialogues. 4 vols. Translated by Benjamin Jowett. *Scribner.*
Plato the Teacher. *Scribner.*
Selections from the Apology, Euthydemus, Protagoras, Symposium, Phaedrus, Republic, and Phaedo, edited by William Lowe Bryan.
Plato's Best Thoughts. Compiled from Jowett's translation. *Scribner.*

Plato's Dialogues number thirty-five, of which seven are considered spurious. The best known, after the Socratic Dialogues, are: Lysis, on Friendship; Phaedrus, on Love; Laches, on Valor; Charmides, on Temperance; Gorgias, on Rhetoric; Ion, on Homer and poetic inspiration.

The Republic, in ten books, pictures an ideal state and is the earliest of Utopias. The Republic was the first of a trilogy; the Timaeus, a project for world reformation, and the Critias, a fragment, being the sequels.

The best translation of Plato is that by Benjamin Jowett, Master of Balliol College, Oxford. The Dialogues in 1871 and The Republic in 1894 (published one year after Jowett's death) surpassed all other translations in beauty and accuracy.

Noteworthy works on Plato are "Plato and Platonism" by Walter Pater (*Macmillan*); "Lectures on the Republic of Plato" by R. L. Nettleship (*Macmillan*); and "Platonism" by Paul Elmer More (*Princeton*).

ARISTOTLE. 384 B. C.—322 B. C.
Works. 11 vols. *Oxford.*
Nicomachean Ethics. *Harcourt, Bohn; Scribner; Dutton, Everyman's.*
Organon. 2 vols. *Harcourt, Bohn.*
Metaphysics. *Harcourt, Bohn.*
Ethics. Moore and Grant translation. 6 vols. *Longmans, Green.*

Aristotle wrote on many subjects: Politics, Economics, History of Animals, Rhetoric, and Poetics. Benjamin Jowett translated Aris-

totle's Politics. The Nicomachean Ethics takes its name from the philosopher's son, Nicomachus, to whom the work was dedicated. Aristotle was the founder of what is known as the Peripatetic School of Philosophy, so named because he gave his instructions in a building called Peripatus, "The Walk," where he walked about while teaching.

Four centuries later began a succession of philosophers whose lives reacted to the growing struggle between Christianity and Paganism. Among these were Epictetus, Marcus Aurelius, and Platinus; and, among the last, Bruno.

EPICTETUS. 60 A. D.—138 A. D.

Discourses. Translated by George Long. *Burt.*
Discourses. *Dodge.*
The Book of Epictetus. *Dodge.*
Moral Discourses. *Dutton, Everyman's, Temple.*
Discourses and Enchiridion. Edited by T. W. Higginson. *Little, Brown.*
Discourses and Enchiridion. Translated by George Long. *Harcourt, Bohn.*
Golden Sayings of Epictetus. *Macmillan, Golden Treasury.*
Selections from the Discourses and Enchiridion. Translated by Benjamin E. Smith. *Century.*
Discourses and Manual. Translated by. P. E. Matheson. *Oxford.*

Epictetus was a Stoic philosopher, a slave who later gained his freedom. His Maxims were collected in a Manual or Hand-book, an Enchiridion, by his pupil Arrian, who also published his Discourses. His story is briefly and popularly told in Canon Farrar's little volume, "Epictetus" in his "Seekers after God" (*Nelson, Sunday Library*).

AURELIUS, MARCUS. 121—180.

Meditations. Translated by George Long. *Burt.*
Meditations. *Crowell.*
Meditations. *Dutton, Everyman's, Temple.*
Thoughts. Translated by George Long. *Little, Brown.*
Meditations. Translated by George Long. *McKay.*
Thoughts. Translated by George Long. *Harcourt, Bohn.*
Thoughts. Translated by John Jackson. *Oxford.*
Meditations. *Winston.*
Meditations. *Putnam, Loeb.*

Marcus Aurelius was Emperor of Rome from 160 to 180. Although a Latin, he wrote his "Meditations" in Greek, preferring that tongue for the "propriety and facility of his expressions" as "the Latin tongue in matter of philosophy comes as short of the Greek as the English doth of Latin." Aurelius was an adherent of the Stoics, and his "Meditations" are the flower of the Stoic philosophy.

PLOTINUS. 205-270.

Select Works. Translated from the Greek by Thomas Taylor. *Harcourt, Bohn.*

The Philosophy of Plotinus. By William Ralph Inge. 2 vols. *Longmans, Green.*

Plotinus. By Kenneth Sylvan Guthrie. 4 vols. *Comparative Literature Press.*

Contains the complete works of Plotinus in chronological order, grouped in four periods, with biography, commentaries, studies, etc. Plotinus belonged to the Neo-Platonic school. His system was the last of the old Greek philosophies. He is generally grouped to-day with the mystics.

BRUNO, GIORDANO. 1548—1600.

Life and Teachings of Giordano Bruno. By Coulson Turnbull. *McKay.*

Throne-Makers. By William Roscoe Thayer. *Houghton Mifflin.*

Modern Studies. By O. Elton. *Longmans, Green.*

Gaston de Latour. By Walter Pater. *Macmillan.*

Giordano Bruno: His Life, Thought, and Martyrdom. By William Boulting. *Dutton.*

Bruno's works are not translated into English. He was an Italian who, to escape persecution, fled to England, where he composed his most important works. His doctrine is pantheistic, claiming that the universe is God and that there is no God but the "All-Life" around us.

MODERN PHILOSOPHY

BACON, FRANCIS. 1561—1626.

Works. Edited by James Spedding and others. 15 vols. *Houghton Mifflin.*

Works. Popular edition. 2 vols. *Houghton Mifflin.*

Novum Organum and Advancement of Learning. *Harcourt, Bohn.*

Novum Organum. *Oxford.*

Advancement of Learning. Edited by Aldis Wright. *Oxford.*

Bacon's philosophy is founded upon empiricism, the doctrine that the origin of knowledge is either experience or experiment. He

is called "the Father of Experimental Philosophy" because he was the first to systematize and popularize the experimental method. He owes his important place in the history of thought to his use of the inductive method. "The Advancement of Learning" is Bacon's survey of the purpose and method of his whole work. It was the first volume of his collected works. In it he mapped out the ground. "The Novum Organum," or "Indications Concerning the Interpretation of Nature," is the most important expression of Bacon's fundamental principles.

Bacon wrote all his important works in Latin as he believed the Latin tongue would outlive the English and would be the international tongue of learning.

DESCARTES, RENE. 1596—1650.

Discourse on the Method of Rightly Conducting the Reason. *Open Court.*

Meditations. *Open Court.*

Descartes. *Lippincott, Philosophical Classics.*

Descartes, a Frenchman, is the "Father of Modern Philosophy" by universal consent. His system of philosophy is called "Cartesian," from the Latinized form of his name Cartesius. Few of his works have been translated from the French. "Studies in the Cartesian Philosophy" by Norman Smith (*Macmillan*) is the best exposition of his works. It was Descartes who formulated the memorable statement, *"Cogito, ergo sum,"* "I think; therefore, I am.")

SPINOZA, BARUCH. 1632—1677.

Ethics and Treatise on the Correction of the Understanding. *Dutton, Everyman's.*

Chief works. 2 vols. *Harcourt, Bohn.*

Short Treatise on God, Man, and His Well-Being. *Macmillan; Open Court.*

The Principles of Descartes' Philosophy. *Open Court.*

Ethic. Translated from the Latin by W. Hale White. *Oxford.*

Spinoza was a Dutch Jewish philosopher who renounced Judaism and was excommunicated from his synagogue. His romantic and tragic career has made him one of the most beloved of the philosophers. Israel Zangwill in his "Dreamers of the Ghetto" has drawn a memorable portrait of Spinoza as "The Maker of Lenses." The deep piety of Spinoza's mind won for him the title of "God-intoxicated." He developed the Cartesian system of philosophy,

bringing to it a mathematical precision of thought which Descartes had lacked.

Two valuable helps to the study of Spinoza are: "A Handbook to the Ethic" by J. Allanson Picton (*Dutton*) and "A Study of the Ethics of Spinoza" by H. H. Joachim (*Oxford*).

LOCKE, JOHN. 1632—1704.

Essay Concerning the Human Understanding. *Dutton; Oxford.* 2 vols.

On Civil Government. *Dutton.*

Philosophical Works. 2 vols. *Harcourt, Bohn.*

Conduct of the Understanding. *Oxford.*

The English philosopher, Locke, is the "Founder of Modern Psychology." Other philosophers before him were content to deal with ideas objectively. Locke regarded ideas subjectively, inquired into their origin, and examined the operations of the mind. Locke peered into reason itself, and sought to define the nature and limitations of our understanding. How we come by knowledge was the great question that Locke tried to answer.

Locke's "Essay on Human Understanding" is one of the most popular works of philosophy ever written. It attracted great attention when first published and passed through six editions in fourteen years.

HUME, DAVID. 1711—1776.

The Treatise of Human Nature. *Dutton, Everyman's,* 2 vols. *Oxford.*

Essays Moral and Political. 2 vols. *Longmans, Green.*

Enquiries Concerning Human Understanding. *Oxford.*

The Scotchman, David Hume, is the great sceptic in modern philosophy. Josiah Royce ranks Hume, next to Hobbes, the greatest of British speculative thinkers, Berkeley occupying the third place in order of rank. Hume is well known as a historian. His "History of England" in six volumes is published by Harper.

KANT, IMMANUEL. 1724—1804.

Introduction to Logic. *Longmans, Green.*

Metaphysics of Ethics. *Longmans, Green.*

Theory of Ethics. *Longmans, Green.*

Critique of Pure Reason. Translated by Max Müller. *Macmillan.* Translated by J. M. D. Meiklejohn. *Harcourt, Bohn.*

Critique of Judgment. Translated by J. H. Bernard. *Macmillan*

Prolegomena. Translated by J. H. Bernard. *Macmillan.*
Perpetual Peace. *Macmillan.*
Critic of Aesthetic Judgment. *Oxford.*

Josiah Royce spoke of Kant as "the thinker upon whom more than upon any other center, modern thought turns as upon a fulcrum." Many critics consider Kant the greatest name in the history of philosophy. His system of philosophy was the most extensive and voluminous that had yet been formulated. The vast bulk of commentaries upon his writings testify to their profundity.

Kant was the founder of the Critical Philosophy, as he called it. His greatest work is the "Critique of Pure Reason." "It is an examination of the mind with a view to detect its *a priori* principles. He calls them pure because they are *a priori,* because they are above and beyond experience."

English translations of Kant are poor. Of Meiklejohn's, Professor Royce says, "The English is heavy, not to say shocking." Kant invented so many new philosophical terms that his German offers many difficulties to translators.

HEGEL, GEORG FRIEDRICH WILHELM. 1770—1831.

Lectures on the Philosophy of History. *Harcourt, Bohn.*
Phenomenology of the Mind. Translated by J. B. Baillie. 2 vols. *Macmillan.*
Philosophy of Mind. Translated by W. Wallace. *Oxford.*
Doctrine of Formal Logic. Translated by H. S. Macran. *Oxford.*

Hegel is the fourth of the great German philosophers, Kant, Fichte, Schelling, and Hegel. The work of Fichte and Schelling has had no complete English translation. Hegel introduced the dialectic method in philosophy. Josiah Royce says of Hegel's style that it "is notoriously one of the most barbarous, technical, and obscure in the whole history of philosophy."

Commentaries on Hegel's philosophy have been made by John Grier Hibben in "Hegel's Logic" (*Scribner*) and by Robert Mackintosh in "Hegel and Hegelianism" (*Scribner*).

SCHOPENHAUER, ARTHUR. 1788—1860.

Essays. Translated by T. Bailey Saunders. *Burt.* 7 vols. *Macmillan; Scribner.*
Essays. Selected by E. Belfort Bax. *Harcourt, Bohn.*
On the Fourfold Root of the Principle of Sufficient Reason and On the Will in Nature. *Harcourt, Bohn.*

The brilliancy and clarity of Schopenhauer's style make him one of the best known of philosophers to the general public. He is the great German pessimist whose theory of the will-to-live was developed later by Nietzsche.

COMTE, AUGUSTE. 1798—1857.

General View of Positivism. *Dutton.*

Early Essays on Social Philosophy. *Dutton.*

Positive Philosophy. Translated and condensed by Harriet Martineau. *Harcourt, Bohn.*

Philosophy of the Sciences. An Exposition by G. H. Lewes. *Harcourt, Bohn.*

The French philosopher, Comte, was the originator of the philosophy of positivism. This system makes a resumé of all preceding philosophies and classifies them according to three historical stages of development: the supernatural, the metaphysical or abstract, and the positive or scientific. According to Comte's own view, "the crown of his labors" was "the institution of the science of sociology and of the religion of humanity." The Comtian "religion of humanity," which banishes supernaturalism from its creed, has been made familiar to us in the poems of Swinburne, and in the writings of Frederick Harrison, Sir John Seeley, and Stanton Coit.

John Stuart Mill has explained positivism in "Comte and Positivism" (*Dutton*), and L. Levy-Brull has written more fully on the subject in "The Philosophy of Comte" (*Putnam*).

MILL, JOHN STUART. 1806—1873.

Utilitarianism, Liberty, Representative Government. *Dutton, Everyman's.*

A System of Logic, Ratiocinative and Inductive. *Dutton.*

Principles of Political Economy. *Dutton; Appleton.*

Utilitarianism. *Dutton, New Universal; Longmans, Green.*

Logic. *Longmans, Green.*

On Liberty. *Dutton; Holt; Longmans, Green.*

Mill is the chief exponent of utilitarianism, a modern theory of hedonism, or happiness. According to this theory, "the criterion of right and wrong is the tendency of an action to produce the happiness of mankind." Primitive hedonisms, like Epicureanism, were concerned with the happiness of the individual. Utilitarianism is the doctrine of "universal hedonism," the greatest happiness of the greatest number.

SPENCER, HERBERT. 1820—1903.
Works. 18 vols. *Appleton.*
Data on Ethics. *Burt; McKay.*
Passages from the Philosophy of Herbert Spencer. *Mosher.*

Spencer called his philosophy the "Synthetic Philosophy" because it attempted "to combine all the sciences into a connected whole." This most comprehensive philosophy, which aimed to unify and to systematize all knowledge, was outlined in "First Principles" published in 1862, and developed in the successive volumes on the principles of biology, of psychology, of sociology, and of ethics. Spencer is "the one true prophet of the philosophy of evolution." He anticipated in broad outline the theory of evolution which Darwin developed in detail in the "Origin of Species" in 1859.

JAMES, WILLIAM. 1842—1910.
On Some of Life's Ideals. *Holt.*
Habit. *Holt.*
On Vital Reserves. *Holt.*
Human Immortality. *Houghton, Mifflin.*
Essays in Radical Empiricism. *Longmans, Green.*
Meaning of Truth. *Longmans, Green.*
Memories and Studies. *Longmans, Green.*
Pluralistic Universe. *Longmans, Green.*
Pragmatism. *Longmans, Green.*
Some Problems of Philosophy (unfinished). *Longmans, Green.*
Varieties of Religious Experience. *Longmans, Green.*
The Will to Believe. *Longmans, Green.*
The Energies of Man. *Moffat.*
Selected Papers on Philosophy. *Dutton, Everyman's.*

The foremost name in the annals of American philosophy is that of William James. He was the leading exponent of the American philosophy of pragmatism. This philosophy is based on the pragmatic, the practical. Its method is to test any speculation by asking what the practical consequences will be to ourselves if it be true. Popularly stated, it defines truth as "anything that works."
One of the best books about this philosopher is, "The Philosophy of William James," by Thomas Flournoy (*Holt*).
There are many books on pragmatism. Some of the best are:

BAWDEN, H. HEATH.
The Principles of Pragmatism. *Houghton Mifflin.*
CALDWELL, WILLIAM.
Pragmatism and Idealism. *Macmillan.*

Driscoll, J. T.
Pragmatism. *Longmans, Green.*
Dewey, John, and others.
Creative Intelligence. *Holt.*
Pratt, J. B.
What is Pragmatism? *Macmillan.*
Schintz, Albert
Anti-Pragmatism. *Small, Maynard.*

Fiske, John. 1842—1901.
Outlines of Cosmic Philosophy. 4 vols. *Houghton Mifflin.*
Myths and Myth-Makers. *Houghton Mifflin.*
The Unseen World and Other Essays. *Houghton Mifflin.*
Darwinism and Other Essays. *Houghton Mifflin.*
A Century of Science and Other Essays. *Houghton Mifflin.*
Excursions of an Evolutionist. *Houghton Mifflin.*

Fiske devoted his early career to philosophical studies, turning later to history. He lectured at Harvard on "Philosophy in its Evolutionary Aspect." With his "Outlines of Cosmic Philosophy" he won an international reputation as an expounder and popularizer of the philosophy of evolution.

Hoffding, Harold. 1843—.
History of Modern Philosophy. 2 vols. *Macmillan.*
Modern Philosophers. *Macmillan.*
Outlines of Psychology. *Macmillan.*
Philosophy of Religion. *Macmillan.*
A Brief History of Modern Philosophy. *Macmillan.*
Problems of Philosophy. *Macmillan.*

The names of Höffding and of Georg Brandes are the greatest names in Denmark to-day. Höffding is less a philosopher than a critic of philosophy, and above all he is the historian of modern philosophy. He has given us one exhaustive history and one condensed history of contemporary thought, and his essays on "Modern Philosophers" cover philosophers from all nations.

Boutroux, Emile. 1845—
The Contingency of the Laws of Nature. *Open Court.*
William James. *Longmans, Green.*
Education and Ethics. *Macmillan.*
Science and Religion in Contemporary Philosophy. *Macmillan.*
Philosophy and the War. *Dutton.*
German Policy Before the War. *Dutton.*

Boutroux is a professor at the University of Paris. He is a critic of contemporary philosophy, and a translator of English philosophical works into French.

NIETZSCHE, FRIEDRICH. 1844—1900.
Works. 17 vols. *Macmillan.*
Genealogy of Morals. *Boni and Liveright.*
Beyond Good and Evil. *Boni and Liveright.*
The Philosophy of Nietzsche. By G. Chatterton Hill. *Appleton.*
Friedrich Nietzsche and his New Gospel. By Emily Hamblen. *Badger.*
The Quintessence of Nietzsche. By J. M. Kennedy. *Duffield.*
Nietzsche. By Paul Elmer More. *Houghton Mifflin.*
What Nietzsche Taught. By Willard Huntington Wright. *Huebsch.*
Nietzsche and Art. By Anthony M. Ludovici. *Luce.*
Friedrich Nietzsche. By Henry L. Mencken. *Luce.*
The Gist of Nietzsche. By Henry L. Mencken. *Luce.*
Nietzsche in Outline and Aphorism. By A. R. Orage. *McClurg.*
Friedrich Nietzsche. By M. A. Mugge. *Dodge.*
Nietzsche, the Thinker. By W. M. Salter. *Holt.*
Friedrich Nietzsche. By Georg Brandes. *Macmillan.*
Nietzsche. By Paul Carus. *Open Court.*

Nietzsche began his career as an advocate of Schopenhauer's philosophy. He rejected, however, Schopenhauer's "will-to-live" theory, and substituted the "will-to-power." This led to Nietzsche's famous doctrine of the superman, his protest against the excesses of humanitarianism.

Nietzsche's greatest work, "Thus Spake Zarathustra" was made the basis of a tone poem by Richard Strauss.

The number of books written about Nietzsche is proof of his great popularity. Among writers of philosophy, especially among German writers, Nietzsche stands out for the clarity and charm of his style. Much of his writing reads like "prose-poetry," so exalted and rhapsodical is it in tone.

EUCKEN, RUDOLPH. 1846—.
Christianity and Idealism. *Harper.*
Religion and Life. *Putnam.*
Ethics and Modern Thought. *Putnam.*
Truth of Religion. *Putnam.*
Life of the Spirit. *Putnam.*
Knowledge and Life. *Putnam.*
Can We Still be Christians? *Macmillan.*

The Meaning and Value of Life. *Macmillan.*
Life's Basis and Life's Ideal. *Macmillan.*
Main Currents of Modern Thought. *Scribner.*
The Problem of Human Life. *Scribner.*
Rudolph Eucken's Philosophy of Life. By W. R. B. Gibson. *Macmillan.*
Rudolph Eucken. By Meyrick Booth. *Scribner.*

The religious philosophy of Rudolph Eucken is unique in that it was welcomed by the Churchmen. The influence of his philosophy upon religion has everywhere been regarded as beneficent, and his books have furnished a kind of devotional reading to large numbers of people.

ROYCE, JOSIAH. 1856—1916.
Studies of Good and Evil. *Appleton.*
The Conception of Immortality. *Houghton Mifflin.*
The Spirit of Modern Philosophy. *Houghton Mifflin.*
The Religious Aspect of Philosophy. *Houghton Mifflin.*
The Hope of the Great Community. *Macmillan.*
Outlines of Psychology. *Macmillan.*
The Philosophy of Loyalty. *Macmillan.*
The Problem of Christianity. 2 vols. *Macmillan.*
The World and the Individual. 3 parts. *Macmillan.*
The Sources of Religious Insight. *Scribner.*

Royce stands next to James as the second American philosopher of international repute. He has been called "a philosopher of imagination" because he "reinstated in philosophical thinking the element of imagination." Charles M. Blakewell in *The Nation* has pointed out that the philosophies of James and of Royce were complementary rather than antagonistic. James was a pragmatist, Royce an absolute idealist. Ethical and religious interests predominate in the work of both men. Royce's delightful style makes easy reading. His pages contain abundant incident, anecdote, quotation, and illustration.

BERGSON, HENRI. 1859—.
Creative Evolution. Translated by Arthur Mitchell. *Holt.*
Laughter. Translated by C. Brereton and Fred Rothwell. *Macmillan.*
Matter and Memory. Translated by Nancy Paul and W. Scott Palmer. *Macmillan.*
Time and Free Will. Translated by F. L. Pogson. *Macmillan.*
The Meaning of War. *Macmillan.*

Dreams. *Huebsch.*
Introduction to a New Philosophy. *Luce.*
Introduction to Metaphysics. *Putnam.*
Henri Bergson: Philosophy of Change. By H. Wildon Carr. *Dodge.*
The New Philosophy of Henri Bergson. By Edouard LeRoy. *Holt.*
The Philosophy of Bergson. By G. W. Cunningham. *Longmans, Green.*
Modern Science and the Illusions of Bergson. By H. S. R. Elliot. *Longmans, Green.*
Bergson's Philosophy. By I. M. Stewart. *Macmillan.*
Bergson for Beginners. Darcy B. Kitchin. *Macmillan.*
Bergson—His Life and Philosophy. By A. Ruhe and Nancy Paul. *Macmillan.*

Bergson is regarded as "the most representative and remarkable of living philosophers." He announces a new theory of the universe which is that evolution is due to a force which he calls the "élan vital," "vital energy." This "élan vital," which recalls the "will-to-live" of Schopenhauer, is a vital momentum which exists in organic matter, an indwelling creative force.

"An Essay on Laughter" by J. Sully (*Longmans, Green*) is of interest in connection with Bergson's work on the same subject.

DEWEY, JOHN. 1859—
The Influence of Darwin on Philosophy. *Holt.*
German Philosophy and Politics. *Holt.*
Essays in Experimental Logic. *University of Chicago.*

Professor Dewey is the foremost authority on education in America to-day. While his special field has been the psychology of education, his works on philosophy are also important. His recent book on German philosophy invites comparison with Professor Santayana's on the same subject.

SANTAYANA, GEORGE. 1863—.
Egotism in German Philosophy. *Scribner.*
Winds of Doctrine. Studies in Contemporary Opinion. *Scribner.*
The Life of Reason. 5 vols. *Scribner.*
The Sense of Beauty. Outlines of Aesthetic Theory. *Scribner.*

Professor Santayana's original contributions to philosophy have been in the field of aesthetics. His exposition of the philosophies of other men are very clear and illuminating. Professor Santayana is also a poet of distinction. "A Hermit of Carmel and

Other Poems" is published by Scribner; "Lucifer, A Theological Tragedy" and "Sonnets and Other Poems" by Duffield.

CROCE, BENEDETTO. 1866—.

Aesthetics as the Science of Expression. *Macmillan.*

What is Living and What is Dead of the Philosophy of Hegel? *Macmillan.*

Philosophy of the Practical, Economic and Ethic. *Macmillan.*

Historical Materialism and the Economics of Karl Marx. *Macmillan.*

Logic as the Science of Pure Concept. *Macmillan.*

Croce is the foremost living Italian philosopher. His works are very technical in language and in thought. His most significant contribution to philosophy in his theory of art and of history. A sympathetic interpretation of Croce's philosophy is to be found in H. Wildon Carr's recent book, "The Philosophy of Benedetto Croce: The Problem of Art and History" (*Macmillan*).

RUSSELL, BERTRAND. 1872—

Problems of Philosophy. *Holt, Home University.*

The Scientific Method in Philosophy. *Oxford.*

Mysticism and Logic and Other Essays. *Longmans, Green.*

Why Men Fight. *Century.*

Political Ideals. *Century.*

Proposed Roads to Freedom. *Holt.*

Our Knowledge of the External World as a Field for Scientific Method in Philosophy. *Open Court.*

Among the younger English philosophers there is none of greater promise than Bertrand Russell. The war diverted Russell temporarily from his philosophical studies. "Why Men Fight" was published in England under the title "Principles of Social Reconstruction" and was suppressed for its pacifism. Professor Santayana in "Winds of Doctrine" has characterized Russell's philosophy as "a new scholasticism." "He has written abundantly and, where the subject permits, with a singular lucidity, candor, and charm. Especially his 'Philosophical Essays' and his little book on 'The Problems of Philosophy' can be read with pleasure by any intelligent person, and give a tolerably rounded picture of the tenets of the school."

QUESTIONS

1. Who publishes and who edits the series "Epochs of Philosophy"?
2. What other series treats of schools of philosophy?

3. Name two histories of philosophy that combine biography and criticism.
4. What is the best history of modern philosophy?
5. Name two histories of American philosophy.
6. Recommend a history of philosophy for a beginner.
7. What is the oldest history of ancient philosophy?
8. Name the Socratic dialogues of Plato and of Xenophon.
9. What is the best translation of Plato?
10. What is the Enchiridion of Epicetus?
11. What philosopher was Emperor of Rome?
12. Who is the "Father of Modern Philosophy"?
13. Who is the founder of modern psychology?
14. Name two Italian philosophers, one Dutch philosopher, and one Scotch.
15. Who wrote the "Critique of Pure Reason"? Why is it called "pure"?
16. What philosophical system included the "will-to-live"? The "will-to-power"? The "élan vital"?
17. To whom does Bernard Shaw owe his philosophy of the "superman"?
18. Who originated the "religion of humanity"? Name later writers on the same subject.
19. Name four American philosophers.
20. Who wrote a book on "anti-pragmatism"?
21. Who is the greatest religious philosopher of our time?
22. Who wrote an essay on laughter?
23. What novel by Anne Douglas Sedgwick (*Century*) is founded on the career of Nietzsche?
24. Name three books on German philosophy and the War by Boutroux, Santayana, and Dewey, respectively.
25. What philosopher was the chief exponent of positivism? Of utilitarianism? Of pragmatism? Of pessimism? Of creative evolution? Of the synthetic philosophy? Of the critical philosophy? Of the Cartesian philosophy?

CHAPTER VIII

ENGLISH TRANSLATIONS OF CLASSICS

"I should as soon think of swimming across Charles River when I wish to go to Boston, as of reading all my books in originals, when I may have them rendered for me in my mother-tongue."—OLIVER WENDELL HOLMES.

"The reason the classics are not read is because there still lingers a tradition, handed down from the eighteenth century, that it is useless to read them unless in the original. A tone of sarcastic contempt is maintained towards the person who shall presume to peruse Xenophon not in the original Greek, or Virgil not in the original Latin. In the view of these critics it is the Greek, it is the Latin that is valuable, not the contents of the volume. The truth is the classics are much better understood in a good translation than in the original."—The Booklover's Anthology. *Oxford.*

"The translator is a person who introduces you to a veiled beauty, he makes you long for the loveliness behind the veil."—GOETHE.

THE BEST translations of three world classics—Homer, Dante, and Goethe—have been made by Americans—Bryant, Longfellow, and Taylor. These translations meet Goethe's requirements as to what a translation of the highest sort should be. "It should be a translation identical with the original, so that one is not instead of the other but in place of the other."

A "classic" is a work of literature of the first rank or class. The word is drawn from the political economy of ancient Rome. Men were rated as to their incomes, in the first, second, or third class. A man of highest rank was said to be of *the* class, *classicus,* a class man. The best authors were rated as *classici,* or men of the highest class. The "Classics" meant originally the writings of the ancient Greeks and Romans. A classical dictionary is a dictionary of Greek and Roman antiquities. As other nations have contributed works of the first rank to the literature of the world, the term has been extended to include the best writings of all nations.

HOMER'S ILIAD

VERSE TRANSLATIONS

CHAPMAN, GEORGE. 1559—1634. Translation in rhyming couplets. 1616. *Dutton, Morley's Universal, Temple,* 2 vols. *Scribner, Caxton, Old Authors,* 2 vols

Chapman's was the first English translation of Homer, the translation that inspired Keats to write his famous sonnet:

"Much have I travelled in the realms of gold."

Chapman issued his translation in 1616, the year of Shakespeare's death. For readers of the present day, Chapman's translation is rather archaic. It is full of the fancifulness of the Elizabethan age. It is steeped in humors, fantasticalities, and conceits, which are alien to the plain directness of Homer's thought and feeling.

POPE, ALEXANDER. 1688—1744. Translation in rhyming couplets of 18 syllables. 1720. *Burt, Home; Crowell, Astor; Macmillan, Pocket; Oxford.*

This is still the public's favorite verse translation of Homer. Pope reproduced better than any one else the flowing rapidity of his original. He is extravagantly free in translation, his manner is literary and artificial, but, nevertheless, his rendering has the ring and fire of a poem.

DERBY, EDWARD, EARL OF. 1799-1869. Paraphrase in blank verse. 1864. *Dutton, Everyman's. Winston, Household edition,* 2 vols.

Lord Derby's translation is marked by simplicity and dignity, and its ease of style makes it eminently readable. Scholars, however, have pronounced it more a paraphrase than a translation.

BRYANT, WILLIAM CULLEN. 1794—1878. Translation in blank verse, 1870.

Houghton Mifflin, New illustrated edition, Roslyn edition, 2 vols., *Roslyn edition,* 1 vol., *Riverside Literature.*

Bryant's translation is in the same meter as his "Thanatopsis." He surpasses all other translators in his descriptive passages, and is particularly effective in his use of monosyllabic words. Bryant's version reads less like a translation than any of the other versions.

WAY, ARTHUR S. 1847—. Translation in rhyme. *Macmillan,* 2 vols. A spirited rendering in rhymed anapestic hexameter.

LEWIS, ARTHUR GARDNER. Blank verse translation. 1911.
Doubleday, Page.

A translation based on the prose rendering by T. A. Buckley in the *Bohn Library.*

CUMMINGS, PRENTISS. Hexameter verse translation.
Little, Brown. Abridged. 2 vols.

PROSE TRANSLATIONS

BLAKENEY, EDWARD H. 1869—
Harcourt, Bohn.

LANG, LEAF, AND MYERS. Translation by Andrew Lang (1844—), Walter Leaf (1852—), and Philip Van Ness Myers (1846—).
Macmillan, Abridged, *Pocket;* Unabridged.

This translation of the "Iliad" has superseded all others in popular favor. One critic has said: "Of the prose translations, that of Mr. Andrew Lang and his friends is as perfect as prose translation of verse can be." Another has said: "To the present date I know of no metrical version of Greek hexameter text that can vie in beauty and fidelity with this prose rendering."

BUTLER, SAMUEL. Prose translations. *Longmans, Green.*

HOMER'S ODYSSEY

VERSE TRANSLATIONS

CHAPMAN, GEORGE. 1559-1634. Translation in rhyming couplets. 1616.
Dutton, Temple, 2 vols.; *Scribner, Caxton; Old Authors,* 2 vols.

Chapman's "Odyssey" is in all features like his "Iliad." The only change that he made was the use of a line of five accented syllables in the "Odyssey," instead of seven accented syllables as in the "Iliad." The ballad style remains the same.

POPE, ALEXANDER. 1688-1744 Translation in rhyming couplets. 1720.
Burt, Home; Crowell, Astor; Macmillan, Pocket; Oxford.

COWPER, WILLIAM. 1731-1800. Blank verse translation. 1791.
Dutton, Everyman's.

Although Cowper translated the "Iliad" also, he was not nearly so successful with it as with the "Odyssey." His version of the "Iliad" is found only in his collected poetical works. Cowper

attempted to render Homer in Miltonic blank verse. In consequence, his version is very slow in movement and elaborate in style. However, although his verse is labored, his translation is noted for its fidelity and literalness.

BRYANT, WILLIAM CULLEN. 1794-1878. Blank verse translation. 1871. *Houghton Mifflin, Roslyn edition,* 2 vols., *Roslyn edition,* 1 vol., *Student's edition.*

Bryant's "Odyssey" is in rhymeless iambic pentameter of like meter and excellence to his "Iliad."

WAY ARTHUR S. 1847—. Translation in rhyme. *Macmillan.*

MORRIS, WILLIAM. Verse translation. *Longmans, Green.*

PROSE TRANSLATIONS

BUTLER, SAMUEL. 1835—1902. Prose translation. *Longmans, Green.*

BUTCHER, SAMUEL H. (1850-1910) AND ANDREW LANG (1844—). *Macmillan, Pocket.*

PALMER, GEORGE HERBERT. 1842—. *Houghton Mifflin.* 1908.

It would be hard to choose between the last two prose translations of the "Odyssey." They have yet to find a single detractor.

There is one book which must always be mentioned in connection with Homer, as it forms a guide to all translations of him. It is Matthew Arnold's "On Translating Homer" (*Macmillan*). Written in 1861, it discusses the comparative merits of all translations up to that time, and lays down rules for the future translators of Homer.

DANTE'S DIVINE COMEDY

The "Divine Comedy" is an epic poem. It is called a "comedy" because it ends happily. It is divided into three parts: Inferno, Purgatorio, and Paradiso, the three visions of Hell, Purgatory, and Paradise.

In the case of three-volumed editions of the "Divine Comedy," each part may be purchased separately.

VERSE TRANSLATIONS

CARY, HENRY FRANCIS, 1772-1844. Translation in blank verse. 1814. *Burt, Home; Crowell, Astor edition; Gladstone edition. Dutton, Everyman's; Temple,* 3 vols. (Italian and English). *Oxford*

(109 Flaxman illustrations). *Scribner, Caxton.*
Cary was a friend of Coleridge and of Charles Lamb, both of whom estimated his translation highly. It is, perhaps, more a paraphrase than a translation, but is has exalted passages which justify its survival.

LONGFELLOW, HENRY WADSWORTH. 1807-1882. Blank verse translation. *Houghton Mifflin.* 3 vols.; 1 vol.
Longfellow was gifted as a translator. His rendering of the "Divine Comedy" is noted for its smoothness and ease. He made frequent use of feminine endings, which increased the likeness of his own verse to the original.

GRIFFITH, SAMUEL W. Translation in the meter of the original. *Oxford.*
Dante's own meter is known as the *terza rima,* the triple rhyme. It consists of stanzas of three lines each; line 2 of each stanza rhyming with lines 1 and 3 of the next stanza.

WHEELER, C. E. Translation in *terza rima. Dutton.* 3 vols.

JOHNSON, HENRY. 9-line Spenserian stanza. *Yale.*

TOZER, HENRY FANSHAWE. 1829—1916. Blank verse. 1901. *Oxford.* 1904.

SHADWELL, CHARLES L. 1840—. Literal verse translation.
"The Paradise of Dante." *Macmillan.*

PROSE TRANSLATIONS

NORTON, CHARLES ELIOT. 1827-1908. *Houghton Mifflin.* 3 *vols,* 1891.
This dignified prose translation was received with great favor by a public surfeited with translations in rhyming verse.

BUTLER, ARTHUR J. 1844-1910. *Macmillan.*
Butler's translation, made the same year as Norton's, 1891, completed a prose translation already begun by John Carlyle. It is second only to Norton's as a translation.

GOETHE'S FAUST

LATHAM, ALBERT G. 1774-1831. Verse translation.
Parts I and II. *Dutton, Everyman's and Temple.*
Latham's is the earliest English translation of Faust.

ANSTER, JOHN. 1793-1867. Verse translation. Part I, 1835. Part II, 1864.

Part I. *Oxford, World Classics; Dutton, Morley's Universal.*
Part II. *Dutton, Morley's Universal.*

Dr. John Anster, Irish educator and poet, is the second English translator of "Faust." His work is more of a paraphrase than a translation. In the Oxford edition it is published together with Marlowe's "Dr. Faustus," a rendering of the Faust legend which was published in England in 1604, two hundred years before Goethe wrote his version (1790-1808).

BLACKIE, JOHN STUART. 1809-1895. Verse translation. 1834. *Scribner.*

Blackie was a Scottish philologist and an able translator. He made a metrical rendering of Æschylus and also of the "Iliad."

HAYWARD, ABRAHAM. 1801-1884. Prose translation. *Macmillan, Collegiate.*

Hayward's is the great prose translation.

SWANWICK, ANNA. 1813-1899. Verse translation. Part I, 1850. Part II, 1878.

Part I. *Burt; Crowell; Harcourt, Bohn.*
Part II. *Harcourt, Bohn.*

This verse rendering of "Faust" is the most spirited and the most popular on the market.

MARTIN, SIR THEODORE. 1816-1909. Verse translation. Part I, 1865. Part II, 1886.

Part I. *Scribner.*
Part II. *Scribner.*

The Scotchman Theodore Martin succeeded well in rendering the simplicity of Goethe's dialogue. In the original there were no literary phrases, and Martin's free use of homely words made his translation unique.

BROOKS, REV. CHARLES T. 1813-1883. Verse translation. 1855. *Houghton Mifflin.*

Brooks was a pioneer in attempting to translate "Faust" in the original meters. In his effort to reproduce the feminine rhymes of Goethe, Brooks used many words of Latin derivation. His style is too Latinized to reproduce the simple directness of Goethe's speech.

TAYLOR, BAYARD. 1825-1878. Verse translation, 1870-1871. *Houghton Mifflin.*

Taylor translated the whole of "Faust," Parts I and II, in the meters of the original, and his rendering is not only the work of a scholar but also of a poet.

PHILLIPS, STEPHEN, AND J. M. CARR. Free adaptation in verse. 1908. *Macmillan.*

BOCCACCIO'S DECAMERON

"The Decameron," meaning "Ten Days," by Giovanni Boccaccio (1313-1375) is a collection of one hundred prose tales, supposed to have been told in ten days by a party of ten young persons, seven ladies and three men, who had fled from Florence to escape the Plague of 1348. Boccaccio's is the "Human Comedy" of Italian literature as Dante's is the "Divine Comedy."

"The Decameron" has been a quarry of plots for many great writers. Chaucer, Shakespeare, Dryden, Molière borrowed from it freely. Its design as a whole suggested to Chaucer the plan of the "Canterbury Tales."

"The Decameron" is written in a sort of poetical prose, exquisite, but without simplicity. Its great influence on English literature has been entirely for its plot and invention, not for its style and manner. The first complete translation into English was made by John Payne for the Villon Society in 1886. The first translation to obtain general circulation was made by J. M. Rigg.

RIGG, J. M. Translation, 1896-1905.
Dutton, Early Novelists, and *Morley Universal; Lippincott,* 4 vols.

CERVANTES' DON QUIXOTE

SHELTON, THOMAS. Translation. 1612-1620.
Lippincott; Macmillan.

Cervantes and Shakespeare died in the same year, 1616. Shelton was a contemporary, but his exact dates are unknown. His is the earliest English translation of "Don Quixote" and is especially valuable because the quaint Elizabethan English renders so well the archaic Spanish of Cervantes.

MOTTEUX, PIERRE ANTOINE. 1660-1718. Translation, 1690.
Dutton, Everyman's; Scribner, Caxton.
Motteux's is well known as the "ribald" version of Don Quixote because he translated it into "the humor of the times," sparing no pains to make it diverting. Motteux was French but mastered English completely.

ORMSBY, JOHN. 1829-1895. Translation, 1885. *Dodd, Mead.*
Ormsby was an Irishman and a great Spanish scholar. He translated "The Cid" as well as "Don Quixote."

ARABIAN NIGHTS

The "Arabian Nights," or "The Thousand Nights and a Night," is a collection of beast fables, fairy tales, and anecdotes numbering in their most complete form 263 tales. The stories are supposed to be told to a cruel Sultan by his wife, who feared death at his hands and sought in this way to delay the order of her execution. The events narrated are said to have happened about 786-808 A. D.

The "Arabian Nights" was first made known to Europe by Antoine Galland in a French translation, 1704-17. This was retranslated into English and became very popular.

The earliest English translation from the Arabic was in three volumes made by Edward William Lane in 1847. This was followed by a complete translation in thirteen volumes by John Payne made for the Villon Society in 1882-4.

The most famous English translation is that by Sir Richard Francis Burton, in sixteen volumes, made in 1885-88. A later expurgated edition of Burton's work was published in six volumes, and an abridged "Library edition" in twelve volumes. Sir Richard Burton was the greatest of African explorers and the greatest of Arabic scholars. In his travels he once passed as a Mohammedan and even preached in the native tongue.

EDITIONS OF SELECTED TALES

Crowell. Astor; Favorite Classics.
Dodd, Mead. René Bull illustrated edition.
Dutton. Walter Paget illustrated edition. Household edition.
Dutton. "Fairy Tales from the Arabian Nights." *Everyman's; Temple.*

Harper. Rhead illustrated edition.
Houghton Mifflin. Selections.
Longmans, Green. Andrew Lang Selections.
McKay. Edward William Lane translation. 1 vol.
Macmillan. Selections. *Pocket.*
Oxford. Edward William Lane and Jonathan Scott translations. *Standard Authors.*
Putnam. "Fairy Tales from the Arabian Nights."
Scribner. Maxfield Parrish illustrated edition.
Scribner. Edward William Lane translation. 3 vols.

THE RUBAIYAT OF OMAR KHAYYAM

Omar Khayyam the Persian poet lived about 1050 to 1125. The name means literally, "Omar the Tentmaker," a designation that is merely poetic, referring to the "tents of thought" which the poet stitched. The word "Rubaiyat" is the Arabic plural of *quatrain.*

The "Rubaiyat" has been translated into ten foreign languages. The Multivariorum edition, published by Page, contains English, French, German, Italian and Danish translations. The most famous of the English translations are those by Edward Fitzgerald.

EDWARD FITZGERALD. 1809—1883.

Fitzgerald made five different renderings of the Rubaiyat, four of which were published anonymously, "as it was purely for Omar's sake and not for his own that he desired recognition."

The first edition was issued in London in 1859 by Bernard Quaritch for five shillings. It attracted no attention and was disposed of for a penny a copy. One of these penny copies was picked up by Dante Gabriel Rossetti, who introduced it to the Pre-Raphaelite circle, and the fame of the "Rubaiyat" spread abroad.

The second edition came ten years later, in 1868, and was enlarged from seventy-five stanzas to one hundred and ten. Later editions of 1872, 1879, and 1889 contained one hundred and one stanzas.

Variorum editions of Fitzgerald's different renderings are published by Doran, Little, Page and Winston. The Page five-version edition is the best comparative arrangement of all the Fitzgerald renderings.

Fitzgerald's "Rubaiyat" has been characterized as "a poetic transfusion rather than translation." He "mashed together" the verses

of the original, disregarding the sequence of the Persian stanzas, and rendering them into English quatrains.

Altemus, Waistcoat Pocket Classics.
Barse. Twelve different editions.
Crowell. Willy Pogany illustrated edition; Gilbert James illustrated edition.
Doran, Edmund Dulac illustrated edition (first, second, fifth translations).
Dutton. Edmund J. Sullivan illustrated edition.
Houghton Mifflin, Elihu Vedder illustrated edition.
Lane.
Little, Brown. Variorum edition.
McClurg.
Macmillan.
Page. Standard, Multivariorum, Five-version, and Trinity editions.
Putnam. Ariel Booklets.
Winston. First and fourth translations.

The "Rubaiyat" has been done into English by nine translators later than Fitzgerald. The best known are:

Little, Brown. Metrical translations by Fitzgerald and by E. N. Whinfield (1882), with prose translations by Justin Huntly McCarthy (1889), and by Edward Herron-Allen (1898). 1 vol.
Winston. Translation by John Leslie Garner (1888).
Lane. Verse translation by Richard LeGallienne (1897).

TRANSLATION SERIES

Among English translations of famous classics there are three series of importance:

Bohn Classical Library. 68 titles. *Harcourt.*
Ancient Classics for English Readers. 27 titles. *Lippincott.*
Loeb Classical Library. 62 titles (100 vols.) *Putnam.*

The Bohn Classical Library is a part of Bohn's Libraries of Standard Works of English and European Literature. The series was begun by Henry George Bohn, a German who went to England in 1795. Bohn was a great linguist, and had purchased many European libraries which had been dispersed when Napoleon ravaged Europe. Emerson said that Bohn's Libraries had

done as much for literature as railroads had done for internal intercourse. The Bohn Classical Library contains many excellent translations together with others so closely literal that they make dreary reading and are useful only as "ponies."

"Ancient Classics for English Readers" contains only the best known of Greek and Latin authors. Eighteen volumes of the twenty-seven are translated by the Rev. W. Lucas Collins.

The Loeb Classical Library is a series of one hundred volumes of Greek and Latin texts with parallel English translations. The Latin authors are bound in red; the Greek in green. This library was founded by James Loeb, who planned "to publish everything of real importance from Homer to the fall of Constantinople." The library includes the familiar masterpieces of antiquity, all freshly translated for this series, as well as many lesser known writers of classical times, some for the first time translated into English.

The great value of the Loeb library over other translation series is its presentation of the foreign text side by side with the English translation. The Latin or Greek is given on the left-hand page and the English on the right-hand. This arrangement is much easier to read than an inter-linear arrangement.

In translating afresh so many works that have already been translated, the Loeb Library seems to be an unnecessary duplication. Such famous translations as Benjamin Jowett's Plato (*Oxford*), Gilbert Murray's Euripides (*Oxford*), Andrew Lang's Theocritus (*Macmillan*), John W. Mackail's "Greek Anthology" (*Longmans, Green*), and Henry Graham Dakyn's Xenophon (*Macmillan*), are so supremely well done they do not seem to need doing again. They might be equalled, they could hardly be surpassed by another translation. The foreign text of the Loeb series is likewise a repetition of scholarship. In most cases the same work has been done in the Oxford Classical texts (forty titles), and in the excellent "Bibliotheca Scriptorum Graecorum et Romanorum" (Library of Greek and Roman Writers) edited by Benedictus Gotthelf Teubner (1784-1856). The Teubner texts, published by Stechert and Lemcke, are highwater marks of scholarship.

QUESTIONS

1. Name three American poets who have translated three world classics.
2. What is the best prose translation of the "Iliad"?
3. Did William Cowper translate the "Iliad"?
4. Whose version of the "Iliad" is in *Everyman's Library?*
5. What are the three parts of the "Divine Comedy"?
6. Who translated the "Iliad" and "Odyssey" in Scribner's *Library of Old Authors?*
7. Who illustrated Dante's "Divine Comedy"?
8. When was Chapman's translation of Homer first published?
9. What is the meter of Pope's Homer?
10. What translation of the "Iliad" is a verse rendering of a prose translation?
11. What is the meter of Bryant's Homer?
12. Whose version of the "Odyssey" is in *Everyman's Library?*
13. What did George Herbert Palmer translate?
14. What book discusses the comparative merits of Homeric translations?
15. What is the best blank verse translation of Dante?
16. What is the best prose translation of Dante?
17. Who translated Dante, keeping the original meter?

CHAPTER IX

ANTHOLOGIES

THE WORD anthology means literally "flower gathering." An anthology is a gathering of the flowers of literature. Originally the term was confined to collections of poetry by various authors; now it has been extended to collections of prose as well. Some anthologies contain both prose and poetry. This chapter will deal only with anthologies of poetry.

There are three anthologies, each about fifty years old, which are all good examples of the encyclopedic type of anthology. They follow one another closely in arrangement. The poems are grouped under such headings as Nature, Childhood, Friendship, Love, Ambition, Comedy, Tragedy, Imagination, Sentiment, Religion.

ENCYCLOPEDIC ANTHOLOGIES

THE HOUSEHOLD BOOK OF POETRY. By Charles A. Dana. *Appleton.*

A NEW LIBRARY OF POETRY AND SONG. By William Cullen Bryant. *Doubleday.*

THE FIRESIDE ENCYCLOPAEDIA OF POETRY. By Henry T. Coates. *Winston.* (Popular edition entitled "Golden Treasury of Poetry and Song.")

These three anthologies are the best to consult when looking for long narrative poems like "John Gilpin," "Casabianca," "The Jackdaw of Rheims," "The Pied Piper of Hamelin."

There is only one modern anthology that can compare with these three older collections in comprehensiveness:

THE HOME BOOK OF VERSE. By Burton Egbert Stevenson. *Holt.*

This collection includes poems from 1580-1912, with an appendix containing a few well-known poems in other languages. It is the high-water mark among anthologies, being unsurpassed so far as range and inclusiveness go.

BIOGRAPHICAL AND CRITICAL ANTHOLOGIES

There are a number of anthologies that combine biographical and critical notes together with selections from

the various poets. The best-known anthologies of this type are:

BOYNTON, PERCY H.
American Poetry. *Scribner.*

BRONSON, WALTER COCHRANE.
American Poems 1625-1892. *University of Chicago.*

BROUGHAM, ELEANOR M.
Corn From Olde Fieldes. *Lane.*
English poems of the fourteenth to the seventeenth century.

HOLT, LUCIUS HUDSON.
Leading English Poets from Chaucer to Browning. *Houghton Mifflin.*

NIELSON, WILLIAM ALLAN, AND K. G. T. WEBSTER.
Chief British Poets of the Fourteenth and Fifteenth Century. *Houghton Mifflin.*

O'NEIL, GEORGE.
Five Centuries of English Poetry from Chaucer to DeVere. *Longmans, Green.*

WARD, THOMAS HUMPHRY.
The English Poets. 5 vols. *Macmillan.*

LYRICAL ANTHOLOGIES

PALGRAVE, FRANCIS TURNER.
The Golden Treasury of Songs and Lyrics. *Macmillan.*
First series, 1861; second series, 1897.

The Golden Treasury is the most famous anthology in the English language. It is also the choicest anthology because the most exclusive. The first series claimed to be a selection of the best short lyrics, and none but the best, by writers not then living. The second series was extended to include living poets, and it is practically another Victorian anthology.

ANTHOLOGIES—ENGLISH AND AMERICAN

STEDMAN, EDMUND CLARENCE.

A Victorian Anthology. 1837-1895. *Houghton Mifflin.*
An American Anthology. 1737-1900. *Houghton Mifflin.*

QUILLER-COUCH, SIR ARTHUR.

The Oxford Book of English Verse. 1250-1900. *Oxford.*

The Oxford Book of Victorian Verse. *Oxford.*

RITTENHOUSE, JESSIE B.

The Little Book of American Poets. 1787-1900. *Houghton Mifflin.*

The Little Book of Modern Verse. *Houghton Mifflin.*

The Second Book of Modern Verse. *Houghton Mifflin.*

Contemporaneous American verse.

It is interesting to compare the anthologies in this group which cover the same period of time. The Stedman "Victorian Anthology" stops six years short of the completed reign of Queen Victoria; the Quiller-Couch "Victorian Anthology" extends far beyond it, including present-day writers such as Alfred Noyes, Rupert Brooke, and John Masefield.

The "Oxford Book of English Verse" and the "Oxford Book of Victorian Verse" both include poems by American writers. Emerson, Longfellow, Poe, Howells, Harte, Whitman are represented in "English Verse," and again in "Victorian Verse," along with Bryant, Lowell, and Emily Dickinson.

The Rittenhouse "Book of American Poets" and the Stedman "American Anthology" both cover the same period, 1787-1900. The former, however, is more discriminative than inclusive, and contains later poems of modern authors.

INDEX TO ANTHOLOGIES

The older anthologies and the more general anthologies have become so numerous that, for ready reference, a key to them has become a necessity.

GRANGER, EDITH.

An Index to Poetry and Recitations. *McClurg.*

In this indispensable volume, Edith Granger has indexed nearly 400 volumes of poetry collections, giving a title index, author index, and first line index.

MISCELLANEOUS ANTHOLOGIES

ARMSTRONG, HAMILTON FISH.

The Book of New York Verse. *Putnam.*

Containing 53 illustrations, many of them from rare prints. Poems about New York by Bryant, Whittier, Stedman, Whitman, Austin Dobson, H. C. Bunner, Sara Teasdale, James Oppenheim, Don Marquis, "F. P. A.," Vachel Lindsay.

BATES, CHARLOTTE FISKE.
Cambridge Book of Poetry. *Crowell.*

BRAITHWAITE, WILLIAM STANLEY.
The Book of Georgian Verse. *Brentano.*
The Book of Restoration Verse. *Brentano.*
The Book of Modern British Verse. *Small, Maynard.*
The Golden Treasury of Magazine Verse. *Small, Maynard.*
Gathered from American magazines, 1905-1917.
Victory! *Small, Maynard.*
An anthology of Peace poems.

BRIDGES, ROBERT, Poet Laureate.
The Spirit of Man. *Longmans, Green.*
Prose and poetry.

CRONYN, GEORGE.
The Path of the Rainbow. *Boni & Liveright.*
The first anthology of verse by American Indians. Including poems about Indians by a group of rising young authors. Introduction by Mary Austin. Illustrated by J. B. Platt.

CROUCH, GLADYS SIDNEY.
A Little Book of Old Time Verse. *Volland.*
Purely lyrical anthology, ranging from 1550 to the present. Cover is a reproduction of a sampler. Suitable as a gift book.

CROW, MARTHA FOOTE.
Christ in the Poetry of Today. *Womans Press.*
A biographical sequence of poems celebrating the events in Christ's life. Taken from the works of living American poets, some churchmen, some agnostics.

FRIEDLANDER, JOSEPH.
The Standard Book of Jewish Verse. *Dodd, Mead.*
Poems by Jews, and poems by Gentiles about Jews.

GARVIN, JOHN W.
Canadian Poets and Poetry. *Stokes.*
Poems by C. D. G. Robert, Bliss Carman, Robert W. Service, Arthur Stringer, and others.

GRAHAM, PETER ANDERSON.
Country Life Anthology of Verse. *Scribner.*

HARE, MAUD CUNEY.
The Message of the Trees. *Cornhill.*

HAYNES, WILLIAMS, AND JOSEPH LEROY HARRISON.
Camp Fire Verse. *Duffield.*
Fisherman's Verse. *Duffield.*
Winter Sports Verse. *Duffield.*

KILMER, JOYCE.
Dreams and Images. *Boni & Liveright.*

A Catholic anthology. Poems by Belloc, Benson, Blunt, Colum, Patmore, Tynan, Thompson, etc.

KNIBBS, HENRY HERBERT, AND ROBERT FROTHINGHAM.
Songs of Men. *Houghton Mifflin.*

Virile, red-blooded songs by living poets.

KNOWLES, FREDERICK LAWRENCE.
Golden Treasury of American Songs and Lyrics. *Page.*

KOHUT, GEORGE ALEXANDER.
Hebrew Anthology. *2* vols. *Bacharach.*

Edited by Joseph Friedlander. Poems and dramas inspired by Old Testament and post-Biblical tradition, from earliest English poets to the present.

LE GALLIENNE, RICHARD.
The Modern Book of English Verse. *Boni & Liveright.*

LOUNSBURY, THOMAS RAYNESFORD.
Yale Book of American Verse. *Yale.*

LUCAS, EDWARD VERRALL.
The Open Road. *Holt.*

Called "A little book for wayfarers."

The Friendly Town. *Holt.*

Called "A little book for the urbane."

MCCLURE, JOHN.
The Stag's Hornbook. *Knopf.*

Five hundred selections of jovial verse, ranging from the classics to Field, Synge, Masefield, Kipling, George Ade.

MONROE, HARRIET, AND ALICE CORBIN HENDERSON
The New Poetry: An Anthology. *Macmillan.*

A collection of modern British and American poems that have departed from the traditional form of poetry and have become

known as *vers libre*, free verse, or loose verse. Selections include Ezra Pound, Lindsay, Masters, Frost, Gibson, Fletcher, Robinson, Masefield, etc.

NICHOLSON, D. H. S., AND A. H. LEE.
Oxford Book of Mystical Verse. *Oxford.*

NOYES, ALFRED.
A Book of Princeton Verse. *Princeton University.*
Poems by young Princeton writers.

PATTERSON, JOHN EDWARD.
The Sea's Anthology. *Doran.*

RICHARDS, MRS. WALDO.
High Tide: Songs of Joy and Vision. *Houghton Mifflin.*
"Glad" poems from present-day poets of America and Great Britain.
The Melody of Earth. *Houghton Mifflin.*
Nature and garden poems from present-day poets.
Star Points. *Houghton Mifflin.*
Songs of joy, faith and promise from the present-day poets.

RICKERT, EDITH, AND JESSIE PATON.
American Lyrics. *Doubleday, Page.*

ROBERTSON, WILLIAM.
Golden Book of English Sonnets. *Lippincott.*

SINCLAIR, UPTON.
The Cry for Justice. *Winston.*
Anthology of the literature of social protest, collected from twenty-five languages, covering a period of 5,000 years. Prose and poetry.

STORK, CHARLES WHARTON.
Anthology of Swedish Lyrics. *Scandinavian Foundation.*
Translations of poems from 1750-1915 by the great Swedish lyrists.

TEASDALE, SARA.
The Answering Voice. *Houghton Mifflin.*
One hundred love lyrics by women.

THOMPSON, SLASON.
The Humbler Poets. *McClurg.*
Newspaper and magazine verse from 1870-1885.

UNTERMEYER, LOUIS.
Modern American Verse. *Harcourt.*

WELLS, CAROLYN.
A Nonsense Anthology. *Scribner.*
A Parody Anthology. *Scribner.*
A Satire Anthology. *Scribner.*
A Whimsey Anthology. *Scribner.*
A Vers de Société Anthology. *Scribner.*
The Book of Humorous Verse. *Doran.*

WIDDEMER, MARGARET
The Haunted Hour. *Harcourt.*
Poems relating to the return of spirits to earth.

YALE UNIVERSITY.
A Book of Yale Review Verse. *Yale.*
Poems by Masefield, Noyes, Frost, Lindsay, Amy Lowell, and others, which have appeared in the *Yale Review.*

SERIES OF ANTHOLOGIES

MODERN BOOKS OF VERSE. *Boni and Liveright*
Modern Book of English Verse by Richard Le Gallienne. Modern Book of French Verse by Albert Boni. American Verse, Irish Verse, German Verse, Russian Verse, Oriental Verse, in preparation.

OXFORD BOOKS OF VERSE. *Oxford.*
English verse, Victorian, Ballads, German, Italian, Spanish, French, Latin, Scottish, Irish, Canadian, Australian.

"THE HUNDRED BEST" SERIES. *Jacobs.*
Hundred best poems in French, Italian, Latin, Spanish, Portuguese.

ONE HUNDRED CHOICE SELECTIONS. 40 vols. *Penn.*
The "Speaker's Garland" is a ten-volume edition of the preceding.

ANNUAL ANTHOLOGIES

BRAITHWAITE, WILLIAM STANLEY.
Anthology of Magazine Verse. Annual from 1913. *Author; Gomme; Small, Maynard.*

GEORGIAN POETRY. 1911-12, 1913-15, 1916-17, 1918-19. *Putnam.*
English poetry written during the reign of George V.

KREYMBORG, ALFRED.
Others: An Anthology of the New Verse. 1916, 1917, *Knopf;* 1919, *N. L. Brown.*

OXFORD POETRY. 1914-16, 1917, 1919. *Longmans, Green.*
Poems by Oxford University Men.

SCHNITTKIND, HENRY T.
The Poets of the Future. 1915-1916, 1916-17, 1917-18, 1919-20. *Stratford.*
Best lyric poems of the year by college undergraduates.

SOME IMAGIST POETS. 1915, 1916, 1917. *Houghton Mifflin.*

WAR ANTHOLOGIES

CLARK, GEORGE HERBERT.
A Treasury of War Poetry. First and Second series. *Houghton, Mifflin.*

CUNLIFFE, JOHN W.
Poems of the Great War. *Macmillan.*

FOXCROFT, FRANK.
War Verse. *Crowell.*

GIBBONS, HERBERT ADAMS.
Songs from the Trenches. *Harper.*

OSBORN, E. B.
The Muse in Arms. *Stokes.*

THOMPSON, THEODORA.
The Coming Dawn. *Lane.*

WHEELER, W. REGINALD.
A Book of Verse of the Great War. *Yale.*

ANTHOLOGIES FOR CHILDREN

BROADHURST, JEAN, AND CLARA L. RHODES.
Verse for Patriots. *Lippincott.*
The purpose of this book is "to encourage good citizenship." Includes patriotic verse of all ages and nations, with the best poems of the "last" war—"In Flanders Field," "Retreat," etc.

BROWNE, FRANCIS F.
Golden Poems. *McClurg.*
Five hundred poems from British and American authors.

BURT, MARY E.
Poems Every Child Should Know. *Doubleday, Page; Grosset and Dunlap.*

COATES, HENRY T.
The Children's Book of Poetry. *Winston.*

CHISHOLM, LOUEY.
The Golden Staircase. *Putnam.*

Graded poems. "The Golden Staircase has 200 steps. If a child begins to climb when he is four, and climbs twenty steps each year, on his fourteenth birthday he will reach the top."

COUSSENS, PENRHYN WINGFIELD.
Poems Children Love. *Dodge.*

EDGAR, MADALEN G.
A Treasury of Verse for Little Children. *Crowell.*

Illustrated by Willy Pogany. Selections for very little children from Tennyson, Blake, Jane Taylor, Edmund Lear, and others.

FORBES, EDITH EMERSON.
Favorites of a Nursery of Seventy Years Ago. *Houghton Mifflin.*

Reproductions of the text and pictures of those juvenile poems which have proved to be the best-liked by all children. Quaint and attractive.

GILDER, JEANNETTE L.
Heart of Youth. *Sturgis and Walton.*

Poems grave and gay, especially poems of sentiment for young girls.

GRAHAME, KENNETH.
The Cambridge Book of Poetry for Children. *Putnam.*
The Cambridge Book of Poetry for Young People. *Putnam.*

HENLEY, WILLIAM ERNEST.
Lyra Heroica: A Book of Verses for Boys. *Scribner.*

HOLLAND, RUPERT S.
Historic Poems and Ballads. *Jacobs.*

Seventy-five poems, each accompanied by a short sketch telling how it came to be written. "The Charge of the Light Brigade," "The Relief of Lucknow," "Sheridan's Ride," "Barbara Frietchie," etc.

INGPEN, ROGER.
One Thousand Poems for Children. *Jacobs.*
Lullabies, nursery rhymes, nature poems, ballads, etc., from Tennyson, Wordsworth, Whittier, Shelley, and others.

LANG, ANDREW.
Blue Poetry Book. *Longmans, Green.*

LANG, JOHN JEAN.
Poetry of Heroism. *Putnam.*
Martial poems arranged in chronological order with notes explanatory of the historic events which they commemorate. Selections from poems of England, America, Australia, Canada, South Africa.

LUCAS, EDWARD VERRALL.
Book of Verses for Children. *Holt.*
Two hundred poems from many authors: Burns, Lewis Carroll, Marjorie Fleming, Edmund Lear, Riley, Shakespeare, and others.
Another Book of Verses for Children. *Macmillan.*
Collection of very wide range.

MATTHEWS, BRANDER.
Poems of American Patriotism. *Scribner.*

OLCOTT, FRANCES J.
Story-Telling Poems. *Houghton Mifflin.*

PALGRAVE, FRANCIS TURNER.
Children's Treasury of English Songs. *Macmillan.*

PATMORE, COVENTRY.
Children's Garland from the Best Poets. *Macmillan.*

QUILLER-COUCH, MABEL AND LILIAN.
The Treasure Book of Children's Verse. *Doran.*
Classified under "Fairies and Fancies," "Stories in Verse," "Fun and Frolic," "For Sundays and Quiet Days."

REPPLIER, AGNES.
A Book of Famous Verse. *Houghton Mifflin.*
One hundred and fifty poems of martial strain, brave deeds, etc.

STEVENSON, BURTON EGBERT.
The Home Book of Verse for Young Folks. *Holt.*
Illustrated by Willy Pogany.

STEVENSON, BURTON EGBERT, AND ELIZABETH BUTLER STEVENSON.
Days and Deeds: A Book of Verse. *Doubleday, Page.*

Poems celebrating seasons and holidays, and great deeds by celebrated Americans. Companion volume to "Days and Deeds: Prose."

THACHER, LUCY W.
The Listening Child. *Macmillan.*

Selections from English poets of the last six hundred years, planned especially for reading aloud.

TILESTON, MARY WILDER.
The Child's Harvest of Verse. *Little, Brown.*
Sugar and Spice and All That's Nice. *Little, Brown.*
The Children's Book of Ballads. *Little, Brown.*

WHITTIER, JOHN GREENLEAF.
Child Life. *Houghton Mifflin.*

WIGGIN, KATE DOUGLAS, AND NORA ARCHIBALD SMITH.
Pinafore Palace. *Doubleday, Page; Grosset and Dunlap.*
The Posy Ring. *Grosset and Dunlap.*
Golden Numbers. *Doubleday, Page; Grosset and Dunlap.*

QUESTIONS

1. What is an anthology?
2. Name four encyclopedic anthologies.
3. What is the standard index to anthologies?
4. Name two biographical and critical anthologies of American poets.
5. What anthology did Humphry Ward edit?
6. What is the most exclusive anthology in the English language?
7. What is the most inclusive anthology in the English language?
8. Compare Stedman's Victorian Anthology and Quiller-Couch's.
9. Compare Stedman's American Anthology and Jessie Rittenhouse's.
10. Who edited an anthology of poems by American Indians?
11. Name an anthology of poems by Roman Catholics.
12. Name an anthology of poems by Jews.
13. Name an anthology of War poems,—of Peace poems.
14. Name six anthologies of open-air verse.
15. Who compiled an anthology of the life of Christ?
16. Who edited the Golden Treasury of English Songs and Lyrics?
17. Who edited the Golden Treasury of American Songs and Lyrics?
18. Name two anthologies of college verse.
19. Who compiled an anthology of sonnets?

20. What is the title of an anthology by Sara Teasdale?
21. Name two anthology series in foreign tongues.
22. Name an anthology of magazine verse.
23. Name an annual anthology of magazine verse.
24. Who publishes the "Cambridge Book of Poetry"?
25. Who publishes the "Cambridge Book of Poetry for Children"?
26. Name four anthologies of patriotic verse for children.
27. Who edited an anthology of graded poems for children?
28. Name two anthologies of historic poems with explanatory notes.
29. Name an anthology of old-fashioned juvenile verse.
30. Name two anthologies by Kenneth Grahame and by E. V. Lucas.

CHAPTER X

GREAT NAMES IN ENGLISH POETRY

THERE ARE eight histories of English literature which, taken together, seem to meet a sum total of the needs of all possible students on the subject. Of these the most monumental and the most authoritative is:

The Cambridge History of English Literature. Edited by A. W. Ward and A. R. Wallace. 14 vols. *Putnam.*

The others are:

TAINE, HIPPOLYTE ADOLPHE.
A History of English Literature. Translated from the French by Henry Van Laun. 4 vols. *Altemus; Holt; McKay.*

Poets and prose writers from Beowulf to John Stuart Mill and Tennyson. A book of delightful reading as well as a valuable commentary.

GARNETT, RICHARD, AND EDMUND GOSSE.
English Literature: An Illustrated Record. 4 vols. *Macmillan.*

WARD, T. HUMPHRY.
The English Poets. 5 vols. *Macmillan.*

LANG, ANDREW.
History of English Literature. From Beowulf to Swinburne. *Longmans, Green.*

BROOKE, STOPFORD.
A Primer of English Literature. *American Book Company.*

The value of this little book is out of all proportion to its cost. Matthew Arnold has reviewed it in one of his best essays. See "A Guide to English Literature" in "Mixed Essays." (Macmillan.)

CLARK, J. SCOTT.
A Study of English and American Poets. *Scribner.*

A laboratory method which supplies an anthology of criticisms of every leading poet from Chaucer to Tennyson, and from Bryant to Holmes.

MAIR, G. H.

English Literature: Modern. *Holt, Home University.*

A history which extends from Sir Thomas More to Meredith—compact, and original in thought.

ENGLISH POETS

CHAUCER, GEOFFREY. 1340—1400.

Complete Works. Edited by W. W. Skeat. 7 vols. *Oxford.*

Complete Works. Edited by W. W. Skeat. *Oxford, Standard Authors.*

Canterbury Tales. Edited by W. W. Skeat. *Oxford, World's Classics.*

Works. Edited by A. W. Pollard. *Macmillan, Globe.*

Canterbury Tales. *Dutton, Everyman's.*

Canterbury Tales. 3 vols. *Houghton Mifflin, Riverside.*

The Modern Reader's Chaucer. Edited by J. S. P. Tatlock and Percy Mackaye. *Macmillan.* Complete works in modern English.

Chaucer for Schools. Mrs. H. R. Haweis. *Scribner.*

Chaucer Tales Retold by Charles Cowden Clarke. *Dutton, Everyman's.*

Studies in Chaucer. By Thomas R. Lounsbury. 3 vols. *Harper.*

Professor Lounsbury of Yale was the greatest critical student of Chaucer. His own humor and large humanity were not unlike the poet's, and his book, though the work of a thorough scholar, has no touch of pedantry.

Chaucer Primer. By Alfred W. Pollard. *Macmillan.*

Chaucer was the father of English poetry. Spenser called him the "well of English undefyled." Chaucer laid the foundation of our present English tongue by adopting a vocabulary that was a happy fusion of both Norman-French and Saxon speech. Chaucer's poems are usually printed to-day with a glossary, as a key to his "old English," but it will be found that his language does not vary from our own nearly so much in vocabulary as in spelling. "Chaucer is "the Prince of story-tellers' and the 'Canterbury Tales' —a story-book than which the world does not possess a better." (Alexander Smith.) Many of the tales are borrowed from the "Decameron" of Boccaccio, and few, if any, are of Chaucer's own invention. They were written independently and appeared from time to time. The general framework and the machinery of the tales were an afterthought. The twenty-four stories are supposed to be told by pilgrims journeying on horseback from the Tabard Inn, Southwark, to the shrine of St. Thomas à Becket in

Canterbury Cathedral. (See "Canterbury Pilgrims and Their Ways" by Francis Watt.)

The Canterbury Tales are of very unequal merit. "The Knight's Tale" is perhaps the best and the most popular. "The Clerk's Tale" (of Patient Griselda) and "The Nun's Priest's Tale" (of Chanticleer and the Fox) are next in rank.

Chaucer's greatest work after the "Canterbury Tales" is "Troilus and Cressida," a narrative of well-ordered plot, showing the influence of Italian literature. "The House of Fame," borrowed from Ovid's "Metamorphoses," and "The Legend of Good Women," among whom he numbers Cleopatra, Medea, and Ariadne, come next after "Troilus and Cressida."

Chaucer created and used two metrical forms: the seven-line stanza, which was later called "rime royal," because James I of Scotland used it in "The King's Quair"; and the rhyming or "heroic couplet." Chaucer's later work and best work was done in his favorite meter, the rhyming couplet, the form of "The Knight's Tale"; "The Nun's Priest's Tale," and "The Legend of Good Women." John Masefield has revived this metrical form to great advantage in his long narrative poems.

The best editions of Chaucer's poems are those by Professor W. W. Skeat, a great Chaucerian scholar and our leading authority in etymology, the author of "An Etymological Dictionary of the English Language" (Oxford). Alfred W. Pollard's books are also the works of a scholar.

SPENSER, EDMUND. 1552—1599.

Complete Works. *Crowell.*
The Faerie Queene. 2 vols. *Dutton, Everyman's.*
Poems. *Houghton Mifflin, Cambridge, Student's.*
Poems. 3 vols. *Houghton Mifflin, Riverside.*
Works. *Macmillan, Globe.*
The Faerie Queene. Book 1. *Macmillan, Pocket Classics.*
Poems. *Oxford, Standard Authors.*

Spenser was twelve years younger than Shakespeare. He lived at the time of the birth of the English drama and began his own career by the writing of "Nine Comedies"—since lost. His first important work was "The Shepherd's Calendar," published anonymously in 1580 and consisting of twelve eclogues, one for each month of the year. (An eclogue was originally "a goatherd's song," a form of bucolic or pastoral poetry borrowed from the Italian.) This lyrical almanac was written in an archaic dialect in imitation of the Doric dialect of Theocritus. The language was

as archaic for Spenser's time as for our own. Ben Jonson said that the Calendar was "writ in the language of no time."

The "Faerie Queene" appeared first in part in 1590. It is a religious and political allegory, using the Arthurian legends as a background, and the prominent people of the time as prototypes for its characters. The poem contains no explanation of itself in itself. It requires a key to be understood. The meaning was to appear in the twelfth and last book, but Spenser finished only seven books. The "Faerie Queene" was written in Ireland. Richard William Church, biographer of Spenser, says that "it might almost be called the Epic of English wars in Ireland under Elizabeth. It is certain that the scene of trouble and danger in which it grew up greatly affected it."

Spenser's marriage hymn, the "Epithalamion," Stopford Brooke calls "the most glorious love-song in the English language." The "Prothalamion" a "Spousal Song" rivals it in beauty.

Spenser's famous love sonnets "Amoretti," the diary of his courtship, introduced the sonnet form into English literature. Spenser used a sonnet structure of his own which has come to be called the Spenserian sonnet as distinguished from the Shakespearean, the Miltonic, and the Petrarchan.

MILTON, JOHN. 1608-1674.

Poems. *Burt.*
Poems. (Masson text.) *Crowell.*
Poems. *Dutton, Everyman's.*
Complete Poetical Works. *Houghton Mifflin, Cambridge, Student's.*
Complete Poetical Works. 2 vols. *Houghton Mifflin, Riverside.*
Poetical Works. Edited by David Masson. *Macmillan, Globe.*
Poetical Works. 3 vols. Edited by Masson. *Macmillan.*
Poems. Edited by H. C. Beeching. *Oxford, Standard Authors.*
Poems. *Scribner, Caxton.*
Paradise Lost. *Crowell, Astor.*
Comus, L'Allegro, Il Penseroso. *Oxford.*
Comus, Lycidas, and other Poems. *Macmillan, Pocket Classics.*
Areopagitica. *Oxford; Dutton, Temple.*
Prose Works. 5 vols. *Harcourt, Bohn.*

Milton is the greatest English poet next to Shakespeare and the greatest epic poet next to Homer. Among his earliest poems were: the two companion pieces, written in 1633, "L'Allegro" (the mirthful man) and "Il Penseroso" (the contemplative man); "Comus, A Masque," which was acted in 1634, a work which "rose into a poem to the glory of temperance and under its allegory attacked the

court"; and "Lycidas," 1637, a pastoral elegy mourning the death of the poet's college friend, Edward King, who was drowned in crossing the Irish channel.

Milton's prose belongs to his middle life, when he gave up twenty years, 1640-1660, to politics. His greatest prose work, the "Areopagitica" or "Speech for the Liberty of Unlicensed Printing" took its name from the Areopagus, the hill of Ares, on the side of the Acropolis in Athens, where a judicial court met.

"Paradise Lost" was published in 1667. It is an epic of the fall of man, written in twelve books, of which Books I, II, and III are the best. Milton had been destined for the Church, but while in Cambridge gave up his intention of taking orders. That theology continued throughout his life to occupy his thoughts is evidenced by the theme of "Paradise Lost." "Paradise Regained," the sequel to Milton's greatest work, is inferior to it in inspiration, but finer in technique.

For the last twenty-two years of his life Milton was blind. His three daughters, children of his first wife, Mary Powell, read aloud to him in Greek and Latin and Hebrew without understanding the sense, and the youngest took down all of "Paradise Lost" in dictation. Milton's second and third marriages greatly alienated his children from him, and the sufferings of his closing years are portrayed in his last great poem, "Samson Agonistes" (Samson the Athlete or Wrestler). This is written in the style of a Greek tragedy, the story founded on the Biblical account of Samson's blindness and his deception at the hands of Delilah.

Milton's sonnets are few in number but are unsurpassed. His sonnet "On His Blindness" is perhaps the most famous. His Latin poems are usually included in volumes of his poetical works. He was a great Latin scholar and acted as Latin Secretary for Cromwell and the Commonwealth.

The greatest biographer of Milton is David Masson, who made a life study of Milton and his work. Thomas Babington Macaulay's "Essay on Milton" is a classic still in demand, published separately in the Macmillan *Pocket Classics* and in the Dodge *Remarque Literary Masterpieces.* Professor Hiram Corson's "Introduction to the Study of Literature" (Macmillan) is an inspiring evaluation of Milton's verse and prose.

"The Maiden and Married Life of Mary Powell" and "Deborah's Diary" by Anne Manning (*Dutton, Everyman's*) have enduring value and should not be forgotten in connection with John Milton.

DRYDEN, JOHN. 1631-1700.

Poems. *Crowell, Astor.*

Poetical Works. *Houghton Mifflin, Cambridge, Student's.*

Poetical Works. *Macmillan, Globe.*

Poetical Works. *Oxford, Standard Authors.*

Translations of Virgil's Aeneid, Bucolics, Georgics. *Oxford, World's Classics.*

Palamon and Arcite. *Macmillan, Pocket Classics.*

Essays on Dramatic Poesie and Kindred Subjects. *Dutton, Everyman's.*

Essay on Dramatic Poesy. Edited by Thomas Arnold. *Oxford.*

Essays. 2 vols. *Oxford.*

Dramatic Works. 2 vols. *Scribner.*

Dryden was the third Poet Laureate of England (1670-1688) and the only Laureate from whom the office has been taken away. As he refused to take the oath of allegiance to William and Mary after the Revolution of 1688, the laureateship was given to his enemy, Thomas Shadwell.

Dryden's range in writing was very wide. His poetical works include dramas, satires, translations, lyrics. He excelled likewise in "that other harmony," prose, and his "Prefaces" are famous examples of fine English. George Saintsbury in his life of Dryden writes: "He is not our greatest poet; far from it. But there is one point in which the superlative may safely be applied to him . . . . he must be pronounced, without exception, the greatest craftsman in English letters."

Dryden's plays are all in verse, either in rhyming couplets or in blank verse. His famous "Essay on Dramatic Poetry" was a defense of rhyme in drama. The plays are notoriously vulgar and licentious. His comedies are "more coarse than comic."

In satire Dryden is the greatest of our poets. Lowell called his satire "polished banter. There is no malice in it." "Absalom and Achitophel" is a mockery of the Popish plot of 1681, Absalom being a portrait of Monmouth and Achitophel of Shaftesbury. "The Hind and the Panther," written after Dryden's conversion to Catholicism, is a defense of the Roman Church against the Anglican.

Dryden's translation of Virgil into rhyming couplets was a translation, Mrs. Browning said, "not only into English but into Dryden." It was "the matter of the original, tolerably unadulterated, and dressed up in splendid diction and nervous verse." His translation of Juvenal is the standard verse translation of the great Roman satirist, and its prefatory essay on satire is the most author-

itative essay we have on the subject. Dryden's version of Ovid's Metamorphoses is one of the best verse translations.

The "Fables" of 1699 was Dryden's last work and, some think, his greatest. This volume contained poetical paraphrases of five pieces from Chaucer and three from Boccaccio. "Palamon and Arcite" based on "The Knight's Tale"; "The Cock and the Fox" based on "The Nun's Priest's Tale"; "The Flower and the Leaf," the "Wife of Bath's Tale," and the "Character of a Good Parson," are all tales from Chaucer which lose nothing in the retelling. The "Fables" also contained Dryden's second great ode for St. Cecilia's day, commonly called "Alexander's Feast," or "The Power of Music." His first ode—called "Ode for St. Cecilia's Day"—is his greatest contribution to lyric poetry.

POPE, ALEXANDER. 1688—1744.

Poems. *Burt, Home.*
Poems. *Crowell.*
Complete Poetical Works. *Houghton Mifflin, Cambridge.*
Poetical Works. *Macmillan, Globe.*
Essay on Criticism. *Oxford*
Essay on Man. *Oxford.*
The Rape of the Lock. *Oxford.*
Satires and Epistles. *Oxford.*
Homer's Iliad. *Crowell; Oxford.*
Homer's Odyssey. *Crowell; Oxford.*

Pope's "Essay on Criticism," written in verse when he was twenty-one, contains the literary maxims which governed his life. Brilliancy and wit he valued above all else, and the terseness and pointedness of his style make his poetry the most epigrammatic in our literature. All of Pope's verse is written in heroic couplets, each rhyming pair of lines seeming more or less separate and detached. His lines read like a collection of independent precepts, and for this reason he is eminently quotable. At the same time the uniformity of his verse makes it very monotonous.

"The Rape of the Lock" written in 1712, on the loss by a lady of fashion of a lock of her hair, is a mock-heroic poem, one of the most brilliant occasional poems in our language.

As a satirist Pope was malignant and scurrilous. His "Dunciad" is, according to Andrew Lang, "a satire on minor men of letters, in which he shows wit and ill-nature enough . . . but the dirt and personalities are now rather amazing than agreeable; while the necessary notes below drive the text into the garrets of the page."

The "Moral Essays" appeared 1731-5 and consisted of epistles to men and women on "Taste," on "Riches," on the "Character of Men," and on the "Character of Women," the last essay showing great contempt for women.

Pope's masterpiece, the "Epistle to Dr. Arbuthnot," 1735, is practically his autobiography, being a full account of "that long disease, his life."

Pope's translation of the Iliad, 1715-20, and of the Odyssey in 1725, was made in rhyming couplets. He had only the most superficial knowledge of Greek and was greatly assisted in the work by his scholar friends.

The "Essay on Man," published in 1733, is a "philosophical poem" which is full of sayings of very portable wisdom, hardly to be called "philosophy" at the present day.

BURNS, ROBERT. 1759—1796.

Poems Published in 1786. Being the Kilmarnock Burns. *Oxford.*
Poems. *Burt, Home.*
Complete Poems. *Crowell.*
Poems and Songs. *Dutton, Everyman's.*
Complete Poetical Works. *Houghton Mifflin, Student's, Autograph.*
Poems, Songs, and Letters. *Macmillan, Globe.*
Selected Poems. *Macmillan, Pocket Classics.*
Complete Poetical Works. *Oxford, Standard Authors.*
Complete Poems. *Scribner, Caxton.*

Robert Burns, Scotland's greatest poet, called himself "a bard from the plough." He was one of the most truly national of poets, "the flavor of the soil can be tasted in everything he wrote." As J. C. Shairp tells us, Burns used the despised vernacular as the vehicle of his verse and restored to Scotland her nationality.

Burns's first book was "Poems Chiefly in the Scottish Dialect," published at Kilmarnock in 1786. This is the famous "Kilmarnock Burns," a rare book that is the desired prize of all book collectors. The Oxford edition of the Kilmarnock Burns is a reproduction in facsimile of the original.

Burns's two most ambitious poems are "Tam o' Shanter," a humorous narrative poem, written to order in a single night, and "The Cotter's Saturday Night," a description of his father's daily devotions.

For the last nine years of his life Burns contributed his "Songs" to the "Scots Musical Museum," a collection then forming. He would accept no pay for these contributions as he regarded them in the light of a patriotic duty. Most of these songs were new

words set to old tunes. Burns had little power of invention. "He was content to better the work of other men. He made hardly anything new." (G. H. Mair in "Modern English Literature." *Holt.*) Toward the close of his life Burns formed a worthy friendship with a Mrs. Agnes M'Lehose, an educated woman, separated from her husband. An extensive correspondence was carried on between them, Burns's letters being signed "Sylvander," and the lady's "Clarinda." These letters contain some of Burns's best prose. They have recently been edited by the poet, Amelia Josephine Burr, and published by Doran.

POETS

WORDSWORTH, WILLIAM. 1770—1850.

Lyrical Ballads. 1798. *Oxford.*
Poems of 1807. 2 vols. *Oxford.*
The Prelude. *Dutton, Temple.*
The Excursion. *Dutton, Temple.*
Sonnets. *Dutton, Temple.*
Poetical Works. *Houghton Mifflin, Cambridge, Student's.* Edited by A. J. George.
Complete Poetical Works. *Macmillan, Globe.*

As in all the Globe volumes, the poems are in chronological order with dates and the poet's own circumstantial comment. The Introduction by John Morley is valuable.

Poems. *Burt, Home.*
Poems. *Crowell, Astor.*
Longer Poems. *Dutton, Everyman's.*
Shorter Poems. *Dutton, Everyman's.*
Selected Poems. *Oxford.*
Poems. *Oxford.*

Wordsworth's first important book was the "Lyrical Ballads" of 1798, written in collaboration with Coleridge and containing Coleridge's great contribution, "The Ancient Mariner." This volume was received with a shout of derision. The simple and the pastoral, which was Wordsworth's chosen field, was a new note in English poetry. Wordsworth's "impassioned contemplation" of nature, and his poetic narratives of lowly life, were ridiculed as subjects too insignificant for poetry.

The second volume of "Lyrical Ballads" in 1800 was more kindly received. Wordsworth's long autobiographical poem, "The Prelude," the history of his mind's growth, was published in 1814, as an introductory poem to his longer philosophical poem, "The

Excursion," a fragment which is called the key to all his poetical works.

Wordsworth said: "Every great poet is a teacher, and I wish either to be considered as a teacher or as nothing." This confusion of the office of poet with the office of moralist made much of Wordsworth's poetry tedious. John Morley in his "Studies in Literature" (*Macmillan*) said, "The intention to instruct, to improve the occasion, is too deliberate and too hardly pressed." Wordsworth is a poet who can be known to his best advantage in selections. Walter Pater said: "Of all poets equally great he would gain most by a skilfully made anthology."

COLERIDGE, SAMUEL TAYLOR. 1772—1834.

Poems. *Burt, Home.*

Golden Book of Coleridge (being the Poems). *Dutton, Everyman's.*

Poetical Works. Edited by Richard Garnett. *Dutton, Muses'.*

Poetical Works of Coleridge and Keats. 2 vols. *Houghton Mifflin, Riverside.*

Poetical Works. *Macmillan, Globe.*

Poems. *Oxford, World's Classics; Standard Authors.*

The Rime of the Ancient Mariner. *Crowell; Macmillan, Pocket Classics; Oxford.*

Biographia Literaria. *Dutton, Everyman's.*

Biographia Literaria and Aesthetical Essays. 2 vols. *Oxford.*

Literary Criticism. Extracts from Biographia Literaria, etc. *Oxford.*

Miscellanies, Aesthetic and Literary, (containing also the "Theory of Life"). *Harcourt, Bohn.*

Table Talk, and the Rime of the Ancient Mariner, Christabel, etc. *Dutton, Morley's Universal; Harcourt, Bohn.*

Table Talk. *Oxford, Standard Authors.*

Essays and Lectures on Shakespeare. *Dutton, Everyman's.*

Lectures and Notes on Shakespeare and Other English Poets. *Harcourt, Bohn.*

Coleridge was the oldest of the poets of the "Lake School"—a name given in contempt by the *Edinburgh Review* to Wordsworth, Southey, and Coleridge, who lived near together in the English lake country.

"Poems on Various Subjects," 1796, was Coleridge's first book and contained three sonnets by Charles Lamb. In 1798 Wordsworth and Coleridge published anonymously the "Lyrical Ballads." Coleridge's chief contribution was the opening poem, "The Rime of the Ancient Mariner." "Christabel" and "Kubla Kahn" were

not published until 1816, although they were written eighteen years before.

Coleridge's prose works consist of his "Biographia Literaria," or "Biographical Sketches of My Literary Life and Opinions," a miscellaneous collection of notes, and his "Notes and Lectures Upon Shakespeare and Some of the Old Poets and Dramatists," a series of lectures which laid the foundations of modern Shakesperean criticism. Coleridge's conversation is almost as great a literary tradition as the conversation of Dr. Johnson. His "Table Talk" was published posthumously.

Coleridge wrote several tragedies and other plays of no particular merit, that have been published as his "Dramatic Works." His translation of the "Tragedies of Schiller" is, however, a standard work.

Swinburne said of Coleridge: "His good work is the scantiest ever done by a man so famous in so long a life"; and Stopford Brooke said: "All that he did excellently might be bound up in twenty pages, but it should be bound in pure gold."

Coleridge was a poet of "magnificent beginnings"; he rarely completed anything. "Kubla Khan," "an ecstasy of sound," was left unfinished, and "Christabel," "a splendid fragment," stops short in the second part.

BYRON, GEORGE NOEL GORDON. 1788—1824.

Poems. *Burt, Home.*

Complete Poems. *Crowell.*

Complete Poetical and Dramatic Works. 3 vols. *Dutton, Everyman's.*

Poems. *Houghton Mifflin, Cambridge.*

Complete Poetical Works. *Macmillan, Globe.*

Shorter Poems. *Macmillan, Pocket Classics.*

Poetical and Prose Works. 13 vols. *Scribner.* Authorized and complete edition edited by Lord Byron's grandson.

Poetical Works. *Scribner.*

Complete Poems. 3 vols. *Scribner, Caxton.*

Selected Poems. *Oxford, World's Classics.*

Poems. *Oxford, Standard Authors.*

Childe Harold's Pilgrimage. *Crowell; Dutton, Temple; Houghton Mifflin; Macmillan, Pocket Classics.*

Lord Byron left an immense body of work. "Shakespeare excepted, his versatility is without parallel among English poets." (Churton Collins.)

His great satire, "English Bards and Scotch Reviewers," was written when he was twenty-one. It is as abusive and as denunciatory as Pope's "Dunciad," and Byron, years later, pronounced it to be the best of his works.

"The Pilgrimage of Childe Harold," appeared in 1812, and Byron, as he said, "awoke to find himself famous." He completed the poem later in four Cantos and 186 Spenserian stanzas. The scene of "Childe Harold" is laid in Spain, Portugal, and Greece. Its immense popularity in its day has been explained by G. H. Mair on the ground of its subject matter. "The desultory wanderings of Childe Harold traversed ground every mile of which was memorable to men who had watched the struggle which had been going on in Europe with scarcely a pause for twenty years. Descriptive journalism was then unknown, and the poem by its descriptiveness . . . made the same kind of success that vividly written special correspondence would to-day."

Byron's masterpiece, "Don Juan," is a long work in sixteen cantos, founded on the old Spanish saga, familiar to us in the works of Molière, Shadwell, Mozart, Dumas, and others.

Among Lord Byron's longer poems, three of the most famous are "Cain," a mystery play, atheistical in tendency; "Manfred," a dramatic poem of great beauty, owing much to Goethe's "Faust"; and "The Prisoner of Chillon," a narrative poem on the history of François de Bonnivard, imprisoned in the Castle of Chillon on the Lake of Geneva.

SHELLEY, PERCY BYSSHE: 1792—1822.

Poems. *Crowell.*

Poetical Works. 2 vols. *Dutton, Everyman's.*

Complete Poetical Works. Edited by George Edward Woodberry. 4 vols. *Houghton Mifflin, Centenary edition.*

Complete Poetical Works. *Houghton Mifflin, Cambridge, Student's.*

Poetical Works. *Macmillan, Globe.*

Poems. Edited by Stopford Brooke. *Macmillan, Golden Treasury.*

Complete Poetical Works. *Oxford.*

Selected Poems. *Oxford, World's Classics.*

Lyrical Poems. *Mosher.*

Prometheus Unbound. Edited by Vida Scudder. *Heath.*

Literary and Philosophical Criticism *Oxford.*

Essay on Christianity, Defence of Poetry, etc. *Oxford.*

A Defence of Poetry. *Mosher.*

Letters to Elizabeth Hitchener. *Dodd, Mead.*

Shelley in England. Edited by Roger Ingpen. 2 vols. (New facts and letters.) *Houghton Mifflin.*

Matthew Arnold described Shelley as "a beautiful and ineffectual angel beating in the void his luminous wings in vain." To-day Shelley is regarded as one of the most "effectual" poets that ever wrote, and one whose message was in no wise "in vain." It has been noted in several journals that Robert Bridges, the Poet Laureate, in his anthology "The Spirit of Man," quotes Shelley more than any other poet, not even excepting Shakespeare. The New York *Times* says, "Time is ever sure with revenges," and the fact that Dr. Bridges "finds more material for his purpose in Shelley than in any one else is taken as an indication of the latter poet's right to represent in literature . . . the highest English aspiration for the triumph of political and intellectual freedom—the ideal democracy."

Shelley wrote two great dramatic works: "Prometheus Unbound" (1820), a lyrical drama in four acts, which is filled with long polemics "in favor of suffering and oppressed humanity" and with lyrics rivaling Æschylus and Sophocles in beauty; and "The Cenci" (1820), a tragedy in five acts, founded on the life story of the beautiful Italian Beatrice Cenci.

His elegiac poem, "Adonais," he wrote on the death of Keats, whom he had known but slightly. Shelley did not mourn a personal loss as Milton did in "Lycidas."

The "Defence of Poetry," written in 1821, was his reply to Peacock's "Four Ages of Poetry."

"The Letters of Percy Bysshe Shelley," collected and edited by Roger Ingpen, Scribner, 1909, are now out of print but Mr. Ingpen's second collection, "Shelley in England," contains many new letters and some new biographical facts. The "Letters to Elizabeth Hitchener" were addressed to a schoolmistress whom Shelley regarded first as an angel and later as a demon. "Shelley's Elopement" by Alexander Harvey (Knopf) is a recent work, half fiction and half truth, founded on Shelley's love affairs.

KEATS, JOHN. 1795-1821.

Poems. *Burt, Home.*

Poems. *Crowell.*

Poems. *Dutton, Everyman's.*

Complete Poetical Works. *Houghton Mifflin; Cambridge, Student's, Autograph.*

Poetical Works. *Macmillan, Globe.*

Poetical Works. Edited by Buxton Forman. *Oxford.*

Poems. Edited by Buxton Forman. *Oxford, Standard Authors.*
Poems. *Oxford, World's Classics.*

Keats was a pagan in spirit, "a true Greek," although he knew nothing of the Greek language. Some of his best-known poems are concerned with Greek subjects: "Hyperion," the war of the Titans and the Olympians; the "Ode on a Grecian Urn"; "Endymion," a beautiful youth in Greek mythology; his "Ode to Psyche." His matchless sonnet on Chapman's Homer was also of Greek inspiration.

The great Keats scholar, Sir Sidney Colvin, has said that although the poem subjects were Greek, the manner "was as far from being a Greek or 'classical' manner as possible . . . The Greek touch is not his, but in his own rich and decorated English way he writes with a sure insight into the vital meaning of Greek ideas."

QUESTIONS

1. Which is the best and most popular of the Canterbury Tales?
2. What later English poet wrote to metrical paraphrase of this tale?
3. What editions of Chaucer come in modern English?
4. What is the "Faerie Queene" about?
5. Which is correct: "Edmund Spencer" or "Edmund Spenser"?
6. What is an Eclogue?
7. What is the subject of the Areopagitica? Of the Epithalamion?
8. Name an elegy by Milton and one by Shelley.
9. What is the sequel to "Paradise Lost"?
10. What great satirist did Dryden translate?
11. Name a satire by Dryden. One by Pope. One by Byron.
12. What classics did Pope translate?
13. What is the form of Pope's Essays?
14. Name three poets who used the rhyming couplet extensively.
15. What is meant by a Kilmarnock Burns?
16. Mention a recent volume of Burns's letters.
17. What is a glossary?
18. Who were the poets of the Lake School?
19. In what book did the "Rime of the Ancient Mariner" first appear?
20. Name two unfinished narrative poems by Coleridge.
21. What work of Byron owes much to Faust?
22. What poet on our list is most modern in feeling?
23. What Greek wrote a drama on the subject of Prometheus?
24. Recommend some histories of English literature.
25. Which edition of Shelley is edited by his wife?
26. Name three volumes of Shelley letters.
27. Name three narrative poems by Keats.

CHAPTER XI.

VICTORIAN POETS

THE REIGN of Queen Victoria was the longest in English history. It extended over a period of sixty-four years, from 1837 to 1901. During that time four poets held in succession the laureateship of England. Robert Southey, 1813-1843; William Wordsworth, 1843-1850; Alfred Tennyson, 1850-1892; Alfred Austin, 1896-1913.

The literature of the Victorian age is a "giant body of literature. Between the accession of Queen Victoria and the breaking out of the war with Russia the profession of letters flourished in that country as it had never done before." This crowded and eventful literary period is well set forth in the following books:

CHESTERTON, GILBERT K.

The Victorian Age in Literature. *Holt.*

Mr. Chesterton's brilliant little volume emphasizes the fact that "The Victorian Age in literature" is something more than "literature in the Victorian Age."

WARD, THOMAS HUMPHRY.

The English Poets. Vols. IV and V. *Macmillan.*

The fifth volume of Mr. Ward's "English Poets," issued after an interval of forty years, gives valuable biographical and critical material together with well-made selections from Victorian and contemporaneous poets. Volume IV ends with Dante Gabriel Rossetti.

STEDMAN, EDMUND CLARENCE.

Victorian Poets. *Houghton Mifflin.*

TENNYSON, ALFRED. 1809-1892.

Poetical Works. Edited by W. J. Rolfe. 7 vols. *Houghton Mifflin, Riverside.*

Poems. *Houghton Mifflin, Cambridge, Student's.*

Poetical Works. Edited by Hallam, Lord Tennyson. 6 vols. *Macmillan.* Also 1 vol.

Works. 1 vol. *Macmillan, Globe.*

Poems. *Crowell, Astor.*
Poems. 1830-1863. *Dutton, Everyman's.*
Poems. 1829-1868. *Oxford.*
Poems. 1842. *Oxford.*
Idylls of the King. *Appleton; Crowell; Macmillan, Golden Treasury; Dutton, Everyman's.* (Early Idylls only.)
Tennyson, His Art and Relation to Modern Life. By Stopford A. Brooke. *Putnam.*
The Mind of Tennyson. By E. H. Sneath. *Macmillan.*

On the death of Wordsworth in 1850, the poet laureateship was offered to Samuel Rogers, author of "The Pleasures of Memory," but Rogers, being 87 years old, declined it on the ground of age. The post was then offered to Tennyson, because of the Prince Consort's admiration for "In Memoriam." This poem, written at intervals since 1833, had been published anonymously that very year, but its authorship was at once recognized. It is a lament for Arthur Hallam, an old college friend who was engaged to be married to Mary Tennyson, the poet's sister. "In Memoriam," Milton's "Lycidas" and Shelley's "Adonais" are the three great personal elegies in English literature.

Tennyson's masterpiece is "The Idylls of the King," a work which likewise covered a period of twenty years. Tennyson's version of the cycle of Arthurian legends is based upon that of Sir Thomas Malory who wrote "Le Morte d'Arthur" in 1485. It is interesting to read in connection with Tennyson's "Idylls" the Caxton text of Sir Thomas Malory (*Macmillan*) and the Pollard-Rackham edition of Malory (*Macmillan*); also, Lady Charlotte Guest's famous translation of the Mabinogion, the Welsh version of the legends (*Dutton, Everyman's*); and Dr. Henry Van Dyke's "Tennyson's Idylls" (*Scribner*), an interpretation of the cycle in Tennyson's hands.

It was Lord Tennyson's wish that his swan song "Crossing the Bar," should be placed as the final poem in every edition of his works.

BROWNING, ROBERT. 1812—1889.

Complete Poetical Works. Edited by Charlotte Porter and Helen A. Clarke. *Crowell,* 12 vols.
Selected Poems. *Crowell, Astor.*
Complete Poetical and Dramatic Works. *Houghton Mifflin.* 6 vols.; 3 vols.
Complete Poetic and Dramatic Works. *Houghton Mifflin, Cambridge, Student's.*

Complete Poetical Works. (With additional poems first published in 1914.) *Macmillan, Globe.*
Poems. 1833-1868. *Oxford, Standard Authors.*
Poems and Plays. 1833-1842. *Oxford.*
Dramatic Lyrics. 1842-1864. *Oxford.*
Poems. 1833-1864. 2 vols. *Dutton, Everyman's.*
Poetical Works. With Introduction by Oscar Browning. *Dutton.*
Dramatic Works and Dramatis Personae. *Dutton.*
The Ring and the Book. *Crowell,* 2 vols.; *Dutton, Everyman's; Houghton Mifflin, Cambridge Classics; Oxford Standard Classics; Scribner, Modern Student's.*

Browning was so great a dramatist as well as so great a poet that his complete works are usually divided into Dramatic and Poetic. He first became known as a dramatist. Nearly all his early work was cast in stage form or intended as closet drama: "Paracelsus," "Strafford," "Pippa Passes," and "Luria, a Soul's Tragedy." "Luria," in 1846, Browning declared was his "last attempt, for the present, at dramatic poetry." Browning's best work began with his married life in 1846. To this period belong his "Bells and Pomegranates," his fifty poems, "Men and Women," and his "Dramatis Personae." Browning's lyrical poems are usually very dramatic in character, though not in form.

After the death of Mrs. Browning in 1861, Browning devoted six years to the writing of his magnum opus, "The Ring and the Book." This work, which he always referred to as his "murder poem," is in the nature of a detective story. G. K. Chesterton in his "Life of Browning" (*Macmillan*), says: "Its difference from the ordinary detective story is that it seeks to establish not the center of criminal guilt, but the center of spiritual guilt." Chesterton calls "The Ring and the Book" "the epic of free speech," because in it Browning lets everybody talk. The source of plot was an old yellow volume which Browning bought for a lira out of a heap of rubbish in Florence. This old Latin record of the criminal case of Guido Franceschini, tried for the murder of his wife Pompilia in 1698, became the ground plan for the great poem. A translation of this Latin record comes in "The Old Yellow Book" (*Dutton, Everyman's*) "The Country of the Ring and the Book" by Sir Frederick Treves (*Funk*), is an interesting volume dealing with the same subject.

Browning's last volume of poems, "Asolando," was published on the day of his death. The "Epilogue to Asolando" is always placed at the end of Browning's works.

BROWNING, ELIZABETH BARRETT. 1801—1861.

Complete Poetical Works. Edited by Charlotte Porter and Helen A. Clarke. 6 vols. *Crowell.*

Poems. *Crowell, Astor.*

Complete Poetical Works. Edited by Harriet W. Preston. *Houghton Mifflin, Cambridge, Student's.*

Poems. *Macmillan, Globe.*

Poems. *Burt, Home.*

Poems. *Oxford, Standard Authors.*

Poems—Selected. *Crowell; Macmillan.*

Sonnets from the Portuguese. *Crowell; Barse; Dodge; Putnam; Mosher.*

Aurora Leigh. *Crowell; Dutton.*

Mrs. Browning holds the highest place among the women poets of England. So great was her popularity and her fame that upon the death of Wordsworth it was urged on many sides that the vacant post of Poet Laureate be offered to Mrs. Browning. It was thought that a woman laureate would be a graceful tribute to England's young Queen. Robert Browning's fame at that time was so far behind that of his wife that his name was not mentioned for the position.

The slipshod execution and technical imperfections of much of Mrs. Browning's verse has lost her many modern readers. "Aurora Leigh," her novel in verse, which ran through six editions in six months when first published, is to-day a book of great fame and few readers.

"Sonnets from the Portuguese" is Mrs. Browning's masterpiece. These poems were written for Mr. Browning's eye alone, and were first printed privately in 1847, in a slender volume entitled "Sonnets by E. B. B." When it was decided to give them to the public three years later, Mrs. Browning sought to hide her authorship under the guise of a translator. "Sonnets Translated from the Bosnian" was the title she proposed, but her husband preferred "Sonnets from the Portuguese" for the sake of its allusion to her poem "Catarina to Camoens," a love poem addressed to Portugal's greatest poet, Camoens, which was one of Browning's favorites among her works.

ARNOLD, MATTHEW. 1822—1888.

Poems. 3 vols. *Macmillan.*

Poems. *Macmillan, Globe.*

Poems. *Burt, Home.*

Complete Poems. *Crowell, Astor.*

Poems—Narrative, Elegiac, and Lyric. *Dutton, Temple.*
Poems. Dramatic and Early Poems. *Dutton, Temple.*
Poems. *Dutton, Everyman's.*
Poems. 1840-1867. Edited by Quiller-Couch. *Oxford, Standard Classics.*
Poems. 1840-1867. Edited by Quiller-Couch. *Oxford, Standard Authors.*

Arnold's career as a poet was practically over and done with before his prose career began. His collected poems first appeared in 1869, and it was only four years before that he had published his first prose work, "Essays in Criticism." "As a poet and as a prose writer Matthew Arnold addressed two different generations." Arnold's most famous poem is his elegy "Thrysis," a monody on the death of the poet Arthur Hugh Clough, who had been his friend at Oxford. "Thrysis" is frequently ranked with "Lycidas," "Adonais," and "In Memoriam." Of Arnold's longer narrative poems, "Sohrab and Rustum" is based on a tale in the Persian epic, "Shah Namah"; and "Tristram and Iseult" is his rendering of one of the late Arthurian legends. "The Buried Life" and "The Forsaken Merman" are written in Arnold's characteristic verse form, a stanza made up of lines unequal in length and irregular in rhyme. His short poems, like the familiar lyrics "Requiescat," "Longing," and "The Last Word," are all in simple, old-fashioned forms of rhymed verse. His prize poems are the Rugby prize poem, "Alaric at Rome," and the Newdigate prize poem, "Cromwell."

"Matthew Arnold: How To Know Him" by Stuart P. Sherman (Bobbs) and "Matthew Arnold and his Poetry" by Francis Bickley in Dodge's *Poetry and Life series,* edited by W. H. Hudson, are two good guides to Arnold.

Rossetti, Dante Gabriel. 1828—1882.
Complete Poems. 2 vols. *Brentano.*
Poems. 1 vol. and 2 vols. *Little, Brown.*
Poems. 2 vols. *Putnam.*
Collected Works. Edited by William Michael Rossetti. *Scribner.*
Poetical Works. Edited by William Michael Rossetti. *Scribner.*
Complete Poems. *Crowell, Astor.*
Poems and Translations. *Oxford, World Classics, Standard Authors.*
The Blessed Damozel. *Altemus; Dodge; Lane.*
Dante and his Circle. *Scribner.* Includes early Italian Poets, 1100-1300, paraphrased translations.
The House of Life. *Mosher.*

Rossetti's first publication was his most characteristic poem, "The Blessed Damozel," written when he was only eighteen. It appeared in 1850 in *The Germ,* a short-lived magazine, the literary organ of the Pre-Raphaelite Brotherhood. His famous picture of "The Blessed Damozel" was not painted until 1877. Rossetti's literary career began in 1861 with his translations of the early Italian poets before Dante. His Italian blood and his great poetic gift signally fitted him to reveal to English readers the beauties of Italian literature. He was a pioneer in the field, Longfellow's translations of Dante following in 1865.

Upon the death of his wife in 1862, Rossetti buried in the coffin with her the manuscript of his entire poetic work up to that time. Five years later, failing eyesight caused him to turn from painting back to literature again, and the manuscript was disinterred and published in 1870. His last volume of verse was his "Ballads and Sonnets" published in 1881. His sonnet sequence called "The House of Life," contains a heart history as mysterious as that of Shakespeare's sonnets.

Rossetti's prose work, "Hand and Soul," an allegorical prose poem, which voices many of his artistic beliefs, is published separately by Mosher.

MEREDITH, GEORGE. 1828-1909.

Poetical Works. With notes by G. M. Trevelyan. *Scribner, Modern Poets.*

Poems. *Scribner, Boxhill Edition.*

Poems. *Scribner, New pocket edition* same as *Boxhill.*

Odes in contribution to the Song of French History. *Scribner.*

Modern Love and Other Poems. *Mosher, Old World.*

Love in the Valley. *Mosher, Golden Text.*

The most adequate appreciation of the poetry of Meredith is to be found in a slender volume, "The Poetry and Philosophy of George Meredith," by George Macaulay Trevelyan. Meredith, like Hardy, thought more of his poems than of his novels and preferred to be remembered as a poet. Mr. Trevelyan says, "His poems are more especially concerned with his philosophy, and the novels with his application of it to ethical problems." Meredith's philosophy was one of optimism, but it was "the optimism of temperament and not of creed."

"Modern Love" is a sonnet sequence telling the story of "a man and wife who loved each other once but have ceased to love." In "Love in a Valley" Meredith is the poet of love; in his later poems he is the "poetical philosopher."

MORRIS, WILLIAM. 1834-1896.

Collected Works. *Longmans, Green.*

The Earthly Paradise. *Longmans, Green.* 1, 3 and 4 vols. New edition in 12 parts.

The Defence of Guenevere. *Longmans, Green.*

The Defence of Guenevere and The Life and Death of Jason. *Oxford.*

The Life and Death of Jason. *Oxford.* (Annotated). *Dutton, Everyman's, Muses'.*

The Earthly Paradise. *Dutton.*

Poems by the Way. *Longmans, Green.*

Love Is Enough. *Longmans, Green.*

Poems by the Way and Love Is Enough. *Longmans, Green.*

Sigurd the Volsung. *Longmans, Green.*

Virgil's Æneid. *Longmans, Green.*

Homer's Odyssey. *Longmans, Green.*

The chief biographer of William Morris, J. W. Mackail (Longmans, Green) writes on Morris in Ward's "English Poets" as follows: "That he came to be known as the author of 'The Earthly Paradise' is more than a happy accident. For the creation of an earthly paradise in a perfectly literal sense of the words was the object which he pursued throughout."

Morris is the greatest story teller among poets since Chaucer. His "Earthly Paradise," consisting of twenty-four tales, is called "that ocean of the sea of tales." In "Jason" Morris told again the pre-Homeric story of the Fleece of Gold, reviving the ten-syllabled rhyming couplet of Chaucer. His Icelandic studies and translations led him to the writing of his great epic of the Volsunga Saga, "the story of the North which stands alongside of the story of Troy as one of the two great epic subjects of the world." Mr. Mackail calls "Sigurd" "the most Homeric poem since Homer."

"Poems by the Way" were the songs that Morris sang for the toilers of earth, "of the wonderful days a-coming, when all shall be better than well."

In 1891 Morris started the Kelmscott Press, where he printed many books, among the glories of English typography.

SWINBURNE, ALGERNON CHARLES. 1837-1909.

Poetical Works. 6 vols. *Harper.*

Tragedies. 5 vols. *Harper.*

Lyrical Poems. *Harper.*

Selected Poems. *Harper.*

Poems. *Boni, Modern Library.*

Poems. *McKay; Burt, Home; Crowell, Astor.*
Tragedies. *McKay.*
The Springtide of Life. Poems of Childhood. *Lippincott.*
Posthumous Poems. *Lane.*
Prose and Poetry. 28 vols. *Scribner.*

The recent "Life of Swinburne" by Edmund Goose (*Macmillan*), and the publication of the Swinburne Letters, edited by Gosse and Wise (*Lane*), have disclosed such a lively interest in Swinburne that one critic has asked whether we are not having just a little too much Swinburne these days. Swinburne seems to belong entirely to the present; he was in the Victorian age but not of it. As a rebel against priests and kings, the Victorians rejected him Tennyson called his verse "poisonous honey," and Swinburne retorted by speaking of the Laureate's verse as "treacle."

Swinburne's poetical works are usually divided into dramatic poems and lyrical poems. His dramatic work consists of a number of historical plays such as "The Queen Mother," the trilogy of "Chastelard," "Bothwell," "Mary Stuart," founded on the history of Mary Queen of Scots; and "Rosamund, Queen of the Lombards." Of his classical dramas, "Atalanta in Calydon" is the most popular for the beauty of its occasional lyrics, of which "The Hounds of Spring" is one. "Erechtheus" was his second classic drama modeled on the Greek choral plays. All his dramas were tragedies, and few were intended for stage production, being more in the nature of chamber plays.

Mr. Gosse in Ward's "English Poets" says that "the gift by which Swinburne first won his way to the hearts of a multitude of readers was unquestionably the melody of his verse." Swinburne's command of intricate verse forms, and his elaborate and original rhymes are unequaled even in the works of Robert Browning.

HENLEY, WILLIAM ERNEST. 1849-1903.

Poems. 1872-1897. *Scribner, Modern Poets.* (Includes a Book of Verses and London Voluntaries)
In Hospital. *Mosher.*
London Voluntaries. *Mosher.*
Hawthorne and Lavender. *Harper.*
Echoes of Life and Death. *Mosher.*
Rhymes and Rhythms. *Mosher.*
William Ernest Henley. By L. Cope Cornford. *Houghton Mifflin.*

Henley's poetic career began with his verses "In Hospital" in 1888. These poems were written in the Old Edinburgh Infirmary where

the poet was for two years a patient. He suffered from a tubercular disease which necessitated the amputation of one foot. The subject of the poems, life in a hospital, was like nothing else in verse up to that time and was regarded as very realistic. The verses were in *vers libre,* a poetic form then so new that it was called "an artistic experiment." Henley used the free verse form again in "Rhymes and Rhythms," but in "London Voluntaries" he abandoned the form for rhyme. This volume on the pageant of London, Arthur Symons considers Henley's most satisfactory work. "Hawthorn and Lavender," the poet's last work, is in his purest lyrical vein.

QUESTIONS

1. Are the "Sonnets from the Portuguese" translations?
2. What was the source of "The Idylls of the King"?
3. What was the source of "The Ring and the Book"?
4. Name a narrative poem on the Arthurian legends by Morris. By Arnold.
5. What is the title of Rossetti's sonnet sequence? Of Meredith's?
6. Who founded the Kelmscott Press?
7. Name four great elegies by English poets.
8. What novel in verse did Mrs. Browning write?
9. What classics did William Morris translate?
10. What did Rossetti translate?
11. Name the titles of Swinburne's dramatic trilogy.
12. Who is the greatest story teller in verse since Chaucer?
13. Who has written an appreciation of Meredith's poetry?
14. Name a book of free verse and a book of rhymed verse by Henley.
15. What single poem of Rossetti's is printed separately?
16. Who were the four Poets Laureate of Victoria's reign?

CHAPTER XII

CONTEMPORARY ENGLISH POETS

THE REIGN of George V will be famous for two things, the World War and the resurgence of poetry. Already the word "Georgian" is the adjective that dates the poetry of to-day. Our poets are in love with their own time, as the poets of no other age have been before them. "Victorian," strangely enough, carries with it more often obloquy than veneration; "Georgian," which used to be associated only with "the four Georges," is now the name for all that is new and excellent.

READING LIST

BRAITHWAITE, WILLIAM STANLEY.
The Poetic Year for 1916. A Critical Anthology. *Small, Maynard.*

FREEMAN, JOHN.
The Modernists. *Crowell.*
(For Hardy, Thompson, Bridges.)

HEARN, LAFCADIO.
Some Appreciations of Poetry. *Dodd, Mead.*
(For Watson and Bridges.)

MAIS, S. P. B.
From Shakespeare to O. Henry. *Dodd, Mead.*
(Chapters on modern poets.)

PHELPS, WILLIAM LYON.
The Advance of English Poetry. *Dodd, Mead.*

STURGEON, MARY C.
Studies of Contemporary Poets. *Dodd, Mead.*
(All English poets.)

POETS

HARDY, THOMAS. 1840—
Wessex Poems. First and Second Series, *Harper.*
The Dynasts. 3 vols. *Macmillan.* (Poetic drama.)
Collected Poems (1920). *Macmillan.*

Satires of Circumstance. *Macmillan.*
Selected Poems. *Macmillan, Golden Treasury.*
Moments of Vision. *Macmillan.*

Thomas Hardy is a Victorian novelist but a Georgian poet. It was in 1898 that he abandoned prose for poetry, and curiously enough, like George Meredith, he is prouder of his poetry than of his novels. His poetic masterpiece, "The Dynasts, an Epic-Drama of the War with Napoleon," in 3 parts, 19 acts, and 130 scenes, is a really wonderful and powerful book. Professor Phelps writes: "Granville Barker had the audacity to put 'The Dynasts' on the stage. His next attempt will perhaps be the 'Encyclopedia Britannica.'" Hardy has been called "the Millet of literature, the Millet without the Angelus." Hope has gone out of the world. With Hardy Death is ever Lord of life and for what he calls the professional optimist, he has unaffected scorn. He reminds him of "the smile on the face of a skull." (A. G. Gardiner "Prophets, Priests and Kings." *Dutton.*)

Dobson, Henry Austin. 1840—
Poems. 2 vols. *Dodd, Mead.*
A Bookman's Budget. *Oxford.* (Prose and verse.)
Proverbs in Porcelain. *Mosher.*

Austin Dobson is an English Horace. Brander Matthews writes in the *Bookman* that Dobson's poems are usually classified under the misleading name of *vers de société.* "The name is misleading because the best in this kind is far better than mere society verse. More appropriate is the name that Cowper gave it—Familiar Verse. It is the verse that is brief and brilliant and buoyant, and which is always clever but never for the sake of its own cleverness." Thomas Mosher says of Dobson's verses, "Mr. Stedman has already pointed out their 'dainty workmanship and comprehension of the spirit of an age.' Still later he has characterized them as 'bits of Louis Quinze' and 'perfectly unique in English verse.'" The verses sprinkled through "A Bookman's Budget" are of exquisite grace and finish. The few war poems are among the best war poems written.

Bridges, Robert. 1844—
Poems. (Selected.) *Oxford.*

Dr. Bridges was appointed Poet Laureate of England in 1913. Lafcadio Hearn in his "Appreciations of Poetry" (*Dodd, Mead*), is reported to have said of Bridges that he was a country doctor who found time to write poetry which was read chiefly by the

cultivated classes. He has no philosophy, no originality, and no passion, according to Hearn, and yet—"I think that the charm of Robert Bridges, who is especially a nature poet, lies in his love of quiet effects, pale colors, small soft sounds. And I think that to Japanese feeling Robert Bridges ought to make an appeal. Much of his work makes me think of the old Japanese color prints. . . . There is indeed no topic which Robert Bridges has treated more exquisitely and touchingly than certain phases of childhood, the purity of childhood, the pathos of childhood."

DAVIDSON, JOHN. 1857-1906.

Fleet Street Eclogues. 2 vols. *Lane.*
Ballads and Songs. *Lane.*
New Ballads. *Lane.*
The Last Ballad and Other Poems. *Lane.*
Selected Poems. *Lane.*
Holiday and Other Poems. *Dutton.*
The Ballad of a Nun. *Lane.*

John Davidson, "the Poet of Armageddon," was a Scotchman who died by his own hand. Frank Harris in "Contemporary Portraits" (*Kennerley*) says, "His appalling end is a sort of natural canonization; suicide carried with it the sanctity of supreme suffering." Davidson is perhaps best known for his "Ballad of a Nun," verses which were considered of "disgusting licentiousness' when first published but now as unoffending as they are beautiful. Padraic Colum writes that Davidson's most distinctive work is his "Testaments" and his last tragedy, "Mammon and His Message." His four "Testaments" are the evangels of materialism. They are the testaments of a vivisector, a man forbid, a prime minister, and an empire-builder. The hero of his play is a parricide, a fratricide, a ravisher, and a torturer. Colum calls it the modern version of "Tamburlaine," and says "No point is made by saying that 'Mammon and His Message' is immoral—it is intended to be immoral."

WATSON, SIR WILLIAM. 1858—

Poems. 2 vols. *Lane.*
New Poems. *Lane.*
Selected Poems. *Lane.*
Sable and Purple. *Lane.*
The Prince's Quest. *Lane.*
Odes and Other Poems. *Lane.*
The Father of the Forest. *Lane.*
The Purple East. Sonnets. *Lane.*

The Hope of the World. *Lane.*
Ode on the Coronation. *Lane.*
Retrogression and Other Poems. *Lane.*
The Man Who Saw. *Harper.* (War poems.)

Professor Phelps in "The Advance of English Poetry" says: "William Watson really has the divine gift, and is one of the most deservedly eminent among living poets. . . . As an epigrammatist Mr. Watson has no rival in Victorian or in contemporary verse. . . . In the art of writing profound and subtle literary criticism in rhythmical language, that is itself high and pure poetry, Mr. Watson is unapproachable by any of his contemporaries. . . . This is his specialty; this is his clearest title to permanent fame."

HOUSMAN, ALFRED EDWARD. 1859—
A Shropshire Lad. *Altemus; Kennerley; Lane; Mosher.*

This little book of verse, containing sixty-three short lyrics, was first published in 1896. The author is professor of Latin at Cambridge. "A Shropshire Lad" still remains his only book of verse. Professor Phelps says, "Although entirely original it reminds one in many ways of the verse of Thomas Hardy. It has his paganism, his pessimism, his human sympathy, his austere pride in the tragedy of frustration, his curt refusal to pipe a merry tune, to make one of a holiday crowd." "A Shropshire Lad" is one of the most widely loved books of verse, especially among the young. Its influence can be traced in many other poems of the time. Oscar Wilde's "Ballad of Reading Gaol" owes much to it.

THOMPSON, FRANCIS. 1859—1907.
Collected Works. Poems 2 vols., Prose 1 vol., *Scribner.*
Complete Poems. *Boni & Liveright, Modern Library.*
Sister Songs. *Lane.*
New Poems. *Lane.*
The Hound of Heaven. *Lane; Peter Reilly; Mosher.*
Selected Poems. *Lane.*
Poems. *Mosher.*

George Meredith described Thompson as "a true poet, one of a small band," and G. K. Chesterton calls him "the greatest poet since Browning." He was a Catholic, and his poems are full of religious mysticism. James Douglas writes, "He is a poet's poet, like Shelley and Blake. In order to follow him as he soars from image to image, and symbol to symbol, you must have the rare wings of imagination." Arthur Symons says of "The Hound of Heaven," "It is full of fine and significant symbolism, it is an elaborate

pageant of his own life, with all its miseries, heights, relapses, and flight after some eternity; but, as he writes it, it turns intellectual and the voice is like that of one declaiming his confession." Francis Thompson is frequently confused with James Thomson ("B. V."), who wrote "The City of Dreadful Night." There are two authors of the second name: James Thomson, 1834-82, who wrote under the initials "B. V." which stood for "Bysshe Vanolis," two authors whom he admired; and the earlier James Thomson, 1700-48, who wrote "Rule Britannia." Thompson's famous essay on Shelley is included in the Scribner prose volume and is also published separately by them.

NEWBOLT, SIR HENRY. 1862—
Collected Poems. *Nelson.*
Admirals All and Other Poems. *Lane.*
The Island Race. *Lane.*

Sir Henry Newbolt writes the most distinguished patriotic verse in English literature today. All his poems celebrate British deeds and British heroes. When the laureateship fell vacant after the death of Alfred Austin, "Alfred the Little" as he was called, having succeeded Tennyson, "Alfred the Great," the most universal choice for the post of honor fell to Henry Newbolt. His intense patriotism and the stirring, virile quality of his verse marked him out as the man best fitted to be England's laureate. He fills the post in deed if not in name.

KIPLING, RUDYARD. 1865—
Collected Verse. *Doubleday, Page.*
Verse. Inclusive edition. 1885-1918. *Doubleday, Page.*
Poems. *Crowell.*
Barrack-room Ballads. *Altemus; Crowell; Doubleday, Page.*
Departmental Ditties and Ballads and Barrack-room Ballads. *Doubleday, Page.*
Seven Seas. *Doubleday.*
Five Nations. *Doubleday.*
Songs from Books. *Doubleday, Page.*
The Years Between and Parodies. *Doubleday, Page.*

The recent inclusive edition of Kipling's verse seems to be a final evidence of his completed career as a poet. His recent poems have been wholly uninspired and commonplace. Many have spoken of his "diminishing fame," accounting for it by the fact that his subject matter is no longer new, that imperialism, and militarism, and the discovery of India are very differently regarded today from

yesterday. As a modern poet, Kipling is probably of "diminishing fame," but as a poet of yesterday his fame is undiminished.

YEATS, WILLIAM BUTLER. 1865—

The Green Helmet and Other Poems. *Macmillan.*
The Hour Glass and Other Plays. *Macmillan.*
The Wild Swans of Coole and Other Verses. *Macmillan.*
Poems and Plays. 2 vols. *Macmillan.*
The Land of Heart's Desire. *Dodd, Mead; Mosher.*

What Mistral was to the Félibrists in the langue d'Oc revival, Yeats is to the Gaelic League and the Gaelic revival. In poetic craftsmanship he far excels his fellow pioneers in the Gaelic movement, Synge, Lady Gregory, and "A. E." Yeats' best known work is "The Land of Heart's Desire," a flawless little poem, concentrating into a single scene the pure essence of Celtic folk-lore." —William Archer.

RUSSELL, GEORGE W. "A. E." 1867—

Collected Poems. *Macmillan.*

"A. E." is a poet, an essayist, an economist, an editor, and a playwright, "Deirdre" being his one play. "His poems have not a wide range of subject; like all mystics he desires only to express a single thought, vision or intuition. This thought is implicit in every poem." The Irish George Russell, better known as "A. E.," is not to be confused with the Hon. George W. E. Russell, prominent in English politics.

DOWSON, ERNEST. 1867—1900.

Poems. With a Memoir by Arthur Symons. *Lane.*
Cynara: A Book of Verse. *Mosher.*
The Pierrot of the Minute. *Mosher.*

Thomas Mosher speaks of "the indescribable enchantment of that very little in quantity but of ineffable quality and fragrance which the poet of 'Cynara' has bequeathed to us." "There never was a poet to whom verse came more naturally for the song's sake. . . . He had the pure lyric gift, unweighted or unballasted by any other quality of mind or emotion, and a song for him was music first and then whatever you please afterwards."—Arthur Symons. Dowson is a romantic figure in literature. The hero of May Sinclair's "Divine Fire" and of Gertrude Atherton's "The Gorgeous Isle" are both said to have been suggested by the life career of Dowson.

PHILLIPS, STEPHEN. 1868—1915.

Collected Plays. *Macmillan.*

Poems. *Lane.*
Paolo and Francesca. *Lane.*
The Sins of David. *Lane.*
Marpessa. *Lane.*
Herod. *Lane.*
New Poems. *Lane.*
The New Inferno. *Lane.*
Lyrics and Dramas. *Lane.*
Panama and Other Poems. *Lane.*
Armageddon. *Lane.*
Christ in Hades. *Lane.*

Stephen Phillips succeeded in bringing blank verse back upon the English stage. He made his poetic plays good acting plays, perhaps by means of his own experience as an actor in Frank Benson's company. His plays have been produced by such great actors as Sir Herbert Beerbohm Tree and Mr. George Alexander. Phillips's early work is superior to his later. "Marpessa" is generally regarded as his masterpiece. At the time of his death he was editor of the *Poetry Review* in London.

De la Mare, Walter. 1873—
Collected Poems. 2 vols. *Holt.*
The Listeners and Other Poems. *Holt.*
Peacock Pie. *Holt.*
Motley and Other Poems. *Holt.*
Songs of Childhood. *Longmans, Green.*
A Child's Day. *Dutton.*

Not since Blake and Stevenson has a poet written verses for children and about children with such haunting magic charm as "Peacock Pie" and "Songs of Childhood." In "Studies of Contemporary Poets" (*Dodd, Mead*) the author, Mary C. Sturgeon, says of "The Listeners," that one would not "violate the fragile and mysterious charm" of the poem by so-called interpretation. "It is indeed a piece of rare and delicate symbolism."

Masefield, John. 1874—
The Everlasting Mercy and the Widow in the Bye Street. *Macmillan.*
The Story of a Round-House and Other Poems. *Macmillan.*
The Daffodils Fields. *Macmillan.*
Salt Walter Poems and Ballads. *Macmillan.*
Philip the King and Other Poems. *Macmillan.*
Lollingdon Downs. *Macmillan.*
Good Friday and Other Poems. *Macmillan.*

Complete Works. 2 vols. *Macmillan.*
Reynard the Fox. *Macmillan.*
Right Royal. *Macmillan.*

Masefield's revival of the long narrative poem brought back into English literature an almost forgotten form. The poet's romantic life and his delightful reading of his own verses have made him the most widely read poet of the present day. His prose dramas make a considerable portion of his writings.

GIBSON, WILFRED WILSON. 1878—
Borderlands and Thoroughfares. *Macmillan.*
Battle and Other Poems. *Macmillan.*
Daily Bread. *Macmillan.*
Womenkind. *Macmillan.*
Livelihood. *Macmillan.*
Collected Poems. 1904-1917. *Macmillan.*
Hill Tracks. *Macmillan.*
Neighbors. *Macmillan.*

Gibson's poems are a series of pictures of the lives of those who earn their daily bread by the sweat of their brow. Industrial life is his theme. Mary Sturgeon in her "Studies in Contemporary Poets" points out the contrast between Gibson's early and later work—his awakening sympathy with toiling folk until humanity became his new ideal, "humanity at bay and splendidly fighting."

HODGSON, RALPH. 1878—
Poems. *Macmillan.*
The Last Blackbird and Other Lines. *Macmillan.*

Hodgson's famous poem, "The Bull," and "The Song of Honour" won him the Polignac prize from the Royal Society of Literature. "He writes much and publishes little, he is an intellectual aristocrat. The standard metres are good enough for him, so are the words in common use." Hodgson's feeling for animals has won him the title of the Laureate of the S. P. C. A.

THOMAS, EDWARD. "Edward Eastaway." 1878—1917.
Poems. *Holt.*

Edward Thomas, poet and nature writer, was killed at Arras on Easter Monday, 1917. His poems are dedicated to Robert Frost, whose influence is very marked upon him. "Although the war is barely mentioned in these poems, one is conscious of it perpetually as a part of the background."—*Poetry.*

NOYES, ALFRED. 1880—
Complete Works. *Stokes.*

Professor Phelps writes of Noyes: "He is one of the most melodious of modern writers, with a witchery in words that at its best is irresistible. . . . His masterpiece, 'The Barrel-Organ,' has something of Kipling's rollicking music, with less noise and more objective refinement. Noyes and Masefield have much in common. Both write much of the sea—"nearly all English poetry smells of the sea; the waves rule Britannia"—both are largely objective and excel in narrative poems, and both are frankly moral and religious.

ABERCROMBIE, LASCELLES. 1881—

Interludes and Poems. *Lane.*

Emblems of Love. *Lane.*

"Here is a poet whose dominant theme might be defined, tritely, as the development of the soul; and he hardly ever writes in any other way."—(Mary Sturgeon.) Mr. Phelps's "critical ineptitude" in dismissing Abercrombie from his discussion of English poetry has been a challenge to many champions of the poet. Abercrombie "is not a lyrical poet, but a man of deep, philosophical imagination. He sings, but in a not too easy music, and of things not on the surface of life, but in the soul. . . . Abercrombie is a poet whose significance is in his complete poems."—(Chicago *Post.*) His "Speculative Dialogues" (*Kennerley*) give the poet's philosophy of life in prose form.

DRINKWATER, JOHN. 1882—

Poems. 1909-18. *Houghton Mifflin.*

Abraham Lincoln, a Play. *Houghton Mifflin.*

Mary Stuart, a Play. *Houghton Mifflin.*

Drinkwater is a poetic dramatist of considerable attainment. He has contributed plays to the Birmingham Repertory Theater for years. His great play on Abraham Lincoln is both a literary and a dramatic triumph. His volume of collected poems contains all his non-dramatic work from 1909 to 1918.

FLECKER, JAMES ELROY. 1884—1915.

Collected Poems. *Doubleday, Page.*

Flecker has been called "the last of the Parnassians." He wrote always in the strictest metrical forms, and drew his inspiration from the classics. J. C. Squire has written an introduction to his "Collected Poems" which is said to be "a model of what an introduction should be." Squire tells us of Flecker's study of the consular service, his posts in Constantinople, Smyrna, and in Switzerland, his marriage to a Greek lady, and then his swift death from consumption.

BROOKE, RUPERT. 1887—1915.

Collected Poems. *Lane.*

"The title of Rupert Brooke's posthumous book, '1914,' signifies that moment of English history which is reflected in his work. He is the symbol of that year in a double sense."—Mary C. Sturgeon.

DAVIES, WILLIAM H. 1870—

Collected Poems. *Knopf.*

This volume is a selection by the poet himself of what he believes to be his best pieces, taken from all the volumes he has published. "The result is a book of the most companionable poetry that any living man has given us. We do not always want our poets to be companions. In some times and moods we would rather they were prophets, priests, or seers. . . . But for companionship we want the familiar, and this is just the matter and the manner that we find in Mr. Davies."—(London *Times.*) Davies's "Autobiography of a Super-Tramp," which tells of his adventures and wanderings over America, in extraordinary company for a poet, and his freight train disaster, which resulted in the amputation of his foot, is one of the most remarkable biographies that has ever come from a poet.

SASSOON, SIEGFRIED. 1889—

The Old Huntsman and Other Poems. *Dutton.*

Counter-Attack. *Dutton.*

Picture-Show. *Dutton.*

"No English poet of late, with the exception of Walter de la Mare, has a purer strain of magic than Siegfried Sassoon. Unknown to American readers, this poet comes out of war-stricken England with a gift of incomparable beauty awakening our spirits to gleaming vistas beyond the ruck and gloom of the present. Only too sensible of the war, since he has taken an active part in it, he deals with it in the compellingly important manner of looking beyond it." (Braithwaite's "Magazine Anthology, 1918.") "The war is to him a sacrifice to 'cleanse the world of guilt' and there is in him, no more than in Nichols or Sorley or Graves, any trace of anger or hate of the enemy."—Lewis Chase in *The New Republic.*

NICHOLS, ROBERT. 1893—

Ardours and Endurances. *Stokes.*

The recent visit to America of Robert Nichols, on a mission for the British government, has won a great increase of readers for his poetry. "Mr. Nichols has been in the trenches and has written a group of war poems unsurpassed for their vivid feeling and beautiful simplicity of expression." Of "A Faun's Holiday," which

forms one of the sections of this book, Mr. Braithwaite writes that "this young English poet has produced a kind of second 'Endymion.' It is a poem of great romantic beauty; besides having all the elaborate appareling of language, it has beneath a body of idealism as thoroughly Christian as Keats's was pagan.

GRAVES, ROBERT. 1895—

Fairies and Fusiliers. *Knopf.*

Poems dedicated to the Royal Welsh Fusiliers. Sassoon, Nichols, and Gray have been called the Three Musketeers of English verse, and Masefield speaks of them as "the morning stars of English poetry."

QUESTIONS

1. Who is the present Poet Laureate of England?
2. Who writes the best patriotic verse in England to-day?
3. Who is the leading writer of "society verse"?
4. Name a poetic drama by Yeats. By Hardy. By Phillips.
5. What volume contains the war verse of William Watson. Of Austin Dobson? John Masefield?
6. Who are the leaders of the Gaelic movement?
7. What poet was the prototype of the hero of "The Divine Fire"?
8. Name a volume of sonnets by Watson and by Masefield.
9. What poet has just written a book on the sonnet?
10. What living poet has long been well-known for a single volume of verse?
11. Who is the only poet on our list knighted for his verse?
12. What is the real name of "A. E."? "Edward Eastaway"?
13. Who are "The Three Musketeers of English Verse"?
14. What poet has written beautiful verses about animals?
15. Name some long narrative poems.
16. Who wrote Paolo and Francesca?
17. Name other dramas about Paolo and Francesca by D'Annunzio. George Henry Boker; F. Marion Crawford.
19. What anthology is edited by the present Poet Laureate of England?

CHAPTER XIII

STANDARD AMERICAN POETS

THE STANDARD English and American poets come in several excellent editions which are complete and accurate in text, and are thoroughly edited with notes. The best of these editions for American poets are: *Houghton Mifflin, Household Edition, Student's, Cambridge Edition; Crowell, Astor Series, Gladstone Series; Dutton, Everyman's Library, Muses' Library.*

There are three other series in which only two or three of the American poets on this list are represented: *Oxford Standard Authors Series* (Includes Bryant, Emerson and Lowell); *World's Classics* (Includes Whittier and Longfellow). *Scribner, Modern Poets.* (Includes Poe and Lanier.)

The advantage of having one-volume editions of our standard poets incurs the disadvantage of a two-column page. In the case of the more prolific poets, small type as well as double columns are necessitated. The divided page is a typographical abomination. One has only to turn, in a volume of Longfellow, from the full line pages of "Evangeline" to the divided pages in other parts of the same volume to see what the lines lose by constant hyphenation. When the line, which is the unit of the poetical form, is broken, a misshapen appearance is given to the whole.

Among the many histories of American literature there are three especially noteworthy:

The Spirit of American Literature.
By John A. Macy. 1872—*Boni, Modern Library; Doubleday, Page.*

A History of American Literature since 1870.
By Fred Lewis Pattee. 1863—. *Century.*

The Cambridge History of American Literature. 4 vols. *Putnam.*
The Cambridge History is a co-operative work planned on new lines. The writers are treated in relation to their national background and to the division of literature to which they belong. Some of the chapter headings are: Writers on American History;

Early Humorists; Magazines, Annuals, and Gift-Books; Newspapers; Writers of Familiar Verse; The Short Story; Books for Children.

Stedman's appreciative summary, with its many quotations, remains a standard book; and Leon Vincent's book of studies from Irving to Whitman is reliable, convenient in arrangement, and very readable.

Poets of America. By Edmund Clarence Stedman. *Houghton Mifflin.*

American Literary Masters. By Leon H. Vincent. *Houghton Mifflin.*

There is a recent anthology of selections from our standard American poets that is especially valuable for its critical comments:

American Poetry. Edited by Percy H. Boynton. *Scribner.*

POETS

BRYANT, WILLIAM CULLEN. 1794—1878.

Poems, complete. *Appleton, Roslyn, Household.*

Poems. *Crowell; Oxford.*

Bryant is known as "the father of American song." His most famous poem is "Thanatopsis," the title being a compound of two Greek words meaning "a meditation on death." This poem was written when he was 17 or 18 years old, and was first published in the *North American Review* in 1817. Later Bryant added some thirty lines to it.

Bryant's poems are always solemn and stately. They seem to many to be cold. Lowell spoke of Bryant's "iceolation." Bryant was editor-in-chief of the New York *Evening Post* from the year 1829 until his death. When he was nearly eighty years of age, he translated Homer's "Iliad" and "Odyssey" into English blank verse.

EMERSON, RALPH WALDO. 1803—1882.

Poems, complete. *Houghton Mifflin, Centenary, Household.*

Poems. *Burt; Crowell; Dodge; Dutton. Everyman's; Oxford.*

By many people Emerson is considered our greatest poet and his poetry given a higher value than his prose. To others, his poems are only essays in verse. Emerson regarded himself as "more of a poet than anything else," and wrote his verse for himself with-

out regard for an audience. For this reason his poems seem more spontaneous than his essays, and many critics agree with the writer in Boynton's "American Poetry" that "we come closer to the real Emerson in his verse." Mr. Brownell in "American Prose Masters" speaks of the Poems as "a kind of intimate reverberation" of the Essays.. "They are largely Emerson's communion with himself, as the Essays are his communication with the world." "American Poetry" gives a list of some dozen essays and poems which should be read together for the full understanding of each. It would seem that a "parallel" Emerson in which kindred essays and poems could be read side by side would be desirable.

Emerson's poetry is that of a thinker. His poems are nearly always short, lyrical, and meditative. He has written more famous single lines than any other American poet. His aphoristic tendency makes him our most quotable poet. Stedman in "Poets of America" says of Emerson: "In that gift for 'saying things,' so notable in Pope and Tennyson, he is the chief of American poets."

LONGFELLOW, HENRY WADSWORTH. 1807—1882.

Poems. (Complete). *Houghton Mifflin. Riverside.* 6 vols. *Cambridge, Household.*

Poems. *Burt; Crowell; Dutton, Everyman's; Grosset; Oxford; Winston.*

Longfellow is the household poet of America, the poet of "hope, home, and history," the poet of the American "seaside and fireside," as he was called from the two divisions of his poems, "Poems by the Seaside" and "Poems by the Fireside." It is the fashion nowadays to belittle the genius of Longfellow. One of the fairest of critics, John Macy, in "The Spirit of American Literature" calls Longfellow "the poet of all sympathetic gentleness and the universal poet of women and young people. . . . He appeals everywhere to minds which English writers call 'middle-class' and French writers call 'bourgeois.' It is hard to find a word that has the right connotation in America. 'Common people' does not define them. . . . Perhaps 'intellectually immature' is just. . . . He is admired by people who have the gravest troubles and the fewest troublesome ideas."

Longfellow is at once the most patriotic and the least patriotic of our poets,—least patriotic because he drew upon European legend and story for so much of his material, and most patriotic because he first introduced American history into American poetry. His three most popular narrative poems are thoroughly native to our soil: "Evangeline," "the flower of American idylls"; "Hiawatha,"

"our nearest approach to an American epic"; and "The Courtship of Miles Standish," a Puritan romance of Longfellow's own ancestors, John Alden and Priscilla. "Paul Revere," the best-known of the "Tales of a Wayside Inn," is also intensely national.

Mr. Macy feels that "the finest things in Longfellow are not those best-known," and admits that Longfellow "gained a foothold by his least poetic work." His little sermons in rhyme, his "lyrical homilies," are the things for which Longfellow is most admired by some and most condemned by others.

WHITTIER, JOHN GREENLEAF. 1807—1892.

Poems. *Houghton Mifflin,* 4 vols., and 1 vol.; *Burt; Crowell.*

Selected Poems. *Oxford; Grosset.*

Whittier, the Quaker poet, was the "man of peace and the poet militant." He himself said that he "set a higher value on his name as appended to the Anti-Slavery Declaration of 1833 than on the title page of any book." His "Voices of Freedom," sung in the cause of abolition, was second only to "Uncle Tom's Cabin" in influencing the public against slavery. Whether Whittier's abolition poems are holding or losing their interest at the present day is questioned by many critics. In "The Spirit of American Literature" John Macy says of Whittier, "Whether his work is poetry or rhymed propaganda, it is literature, for it expresses a man and events in words that are today alive with emotion."

"As a ballad writer Whittier stands supreme in American literature Of all our poets he is the most natural balladist, and Holmes comes next to him," says Stedman.

Whittier's masterpiece is "Snow-Bound, a Winter Idyll." The portraits are firelight sketches of the members of his home circle drawn from memory after most of his family were dead. The characterizations are swift as revealing flashlights. The descriptions of New England landscape are unmistakably native and masterly. "If the day comes when they are no longer enjoyed, on that day the last Yankee will have died."—Macy.

POE, EDGAR ALLAN. 1809—1849.

Poems. *Burt; Crowell; Doran* (Illustrated by Edmund Dulac); *Houghton Mifflin* (Edited by Lin, L. Whitty); *Putnam* (Edited by Richardson); *Scribner* (Stedman-Woodberry edition); *Dutton; Oxford.*

Poe's life is the battleground of modern biographers; his poetry is the meeting ground of poets, if not of critics. "No other American poet has been so unanimously accepted by all the poets of the

world," says John Macy. The storm of protest that was aroused by the proposal to write Poe's name in our Hall of Fame called forth from Father Tabb this quatrain:

"Into the charnel house of fame
None but the dead may go;
Then carve not there the *living* name
Of Edgar Allan Poe."

The amount of Poe's verse is small, but "no other American pages contain so much beauty in so little space."—Macy. Because he wrote so little, people who read him read all of him. He is known more thoroughly than most poets. Poe's poems are morbid, mysterious, but above all, melodious. Sound is to him more than sense. Death is his favorite subject. Stedman says: "He was not a single-poem poet, but the poet of a single mood."

HOLMES, OLIVER WENDELL. 1809—1894.

Poems. *Houghton Mifflin,* 3 vols. and 1 vol.; *Burt; Crowell.*

It rarely fails to surprise anyone to learn that Holmes' "Complete Poems" come in three volumes. He was more prolific than most people realize, and yet his fame rests on only a few poems. Many of his best poems appeared first in his "Breakfast Table" series. "The Deacon's Masterpiece; or, The Wonderful One-Hoss Shay," "The Chambered Nautilus," and "The Living Temple" may all be found in his best prose work, "The Autocrat of the Breakfast Table."

Holmes was preeminently a poet of occasions. Percy Mackaye is the only worthy successor he has had in our literature. So many events are commemorated in Holmes's pages that a social history of the times may be read in his "Complete Poems." It has been estimated that forty-seven per cent of all his poems were written for special occasions. For poems "served to order," for post-prandial poems, Holmes had a ready Muse, but such poetry is naturally transitory. It is as a balladist and not as a table versifier that Holmes will live. Besides, he is "our typical university poet," the "minstrel of the college that bred him"; and perhaps "the laureate of Harvard" will be his most lasting title.

LOWELL, JAMES RUSSELL. 1819—1891.

Poems. *Houghton Mifflin,* 4 vols. and 1 vol.; *Burt; Crowell; Oxford; Grosset.*

Bigelow Papers. *Houghton Mifflin.*

The Vision of Sir Launfal. *Crowell; Houghton Mifflin; Putnam,* and many other publishers.

Stedman in his "Poets of America," in summing up Lowell's achievement, says: "See how enviable the record of a poet who is our most brilliant and learned critic, and who has given us our best native idyll, "The Courtin'," our best and most complete work in dialectic verse, and the noblest heroic ode that America has produced, "Commemoration Ode." Who reads the Bigelow Papers today? is a question critics answer variously. John Macy says: "They have no rivals. Custom has not staled them. Occasional poems, they have wings that lift them above occasion to immortality." In Boynton's "American Poetry," it is said that their reputation is kept up by "academic bellows only." Whatever their place today, they ranked at the time of their publication with Whittier's Poems and "Uncle Tom's Cabin" as strong anti-slavery influences. Lowell's nature poems rank next to his "Bigelow Papers." "A Fable for Critics" is a literary satire on his contemporaries that is unique in that it is without malevolence. "The Vision of Sir Launfal," once regarded as the "highwater mark of American poetry," is now known as the poem "beloved of school teachers." Lowell was particularly successful in his public poetry. His "Concord Ode," "Centennial Ode," and "Commemoration Ode" are poems of occasion that have shown enduring quality. It is interesting to remember that Lowell and Longfellow are the only two American authors who have been given monuments in Westminster Abbey.

WHITMAN, WALT. 1819—1892.

Leaves of Grass. *Doubleday, Page; Dutton, Everyman's; Mosher; Crowell; Appleton; McKay.*

Patriotic Poems. *Doubleday, Page.*

Song of Democracy. *McKay.*

Poems from the Leaves of Grass. (Edited by Margaret Cook) *Dutton.*

Gems from Walt Whitman. (Edited by Elizabeth Porter Gould) *McKay.*

Selected Poems. *McKay.*

Selections, Poetry and Prose. *McKay.*

Autobiography, or, The Story of a Life. (Selections from prose works). *McKay.*

Memories of President Lincoln, and other Lyrics of the War. *Mosher.*

Nature Thoughts. *Mosher.*

Whitman's Diary in Canada. (Edited by William Sloan Kennedy.) *Small, Maynard.*

The Rolling Earth. (A compilation, with introduction by John Burroughs.) *Houghton Mifflin.*

Time has criticized the New England poets severely sometimes, but the fame of "The Good Gray Poet" is constantly advancing. He is increasingly read and understood, and there is every sign that he will never be exhausted.

Whitman used a verse form which was at first a stumbling block to many readers. The gains made by his literary descendants, the writers of *vers libre,* are gains in which Whitman has shared. The nearest parallel to the verse form of "Leaves of Grass" is found in the poetry of the English Bible, where the structure is based on a symmetry of clauses called parallelism. While Whitman's is not a conventional poetic form, it is far from lawless. Its cadence and rhythm are carefully wrought. Occasionally Whitman used rhyme, as in "O Captain, My Captain."

TAYLOR, BAYARD. 1825—1878.

Poetic Works. *Houghton Mifflin; Crowell.*

Dramatic Works. *Houghton Mifflin.*

Translation of Faust. *Houghton Mifflin.*

Taylor's career seems meteoric. His reputation during his lifetime was international; today it has dwindled. His fame now rests chiefly on his translation of Faust. Taylor was an incessant traveler and wrote twelve travel books, one of which, "Views Afoot," is still counted a classic among records of poetic pilgrimages. "The Story of Kennett," a novel of place, is his best prose work. His "Bedouin Love Song" is still heard frequently in musical setting.

DICKINSON, EMILY. 1830—1886.

Poems, First, Second, and Third Series. 3 vols. *Little, Brown.*

The Single Hound. Poems of a Lifetime. *Little, Brown.*

Nothing of Emily Dickinson's was published during her lifetime. Her fame is entirely posthumous. "Publication is the auction of the mind of man," she said. Three volumes of her poems have been edited by Mabel Loomis Todd and Thomas Wentworth Higginson, who was a friend of the Dickinsons. Recently some unknown poems have been discovered, and these have been published as "The Single Hound," with a revealing preface by Emily Dickinson's niece, Martha Dickinson Bianchi, herself a poet. Mrs. Bianchi and Mrs. Todd have both edited letters of Emily Dickinson, among the most sparkling and clever letters ever written.

Emily Dickinson's poems are all very short, some of them being only four lines in length. They resemble Father Tabb's lyrics in their brevity, and might like them be called little "tabs" of verse.

The thought in them is at times so condensed that it is hard to understand. At best they are like snatches of song. Their persistent melody makes them easy to memorize. In the byways of literature there is no more adored genius than Emily Dickinson.

REALF, RICHARD. 1834—1878.

Poems. *Funk & Wagnalls.*

This posthumous edition of Realf's poems was published in 1899 with a memoir by his friend and executor, Colonel Richard J. Hinton. The poems of Realf are invariably represented in anthologies, and the beauty of the selections is sustained in his collected poems. His life story is one of the most remarkable of biographies. English born, he fought in our Civil War, worked with John Brown for the abolition of slavery, gave his life to philanthropy, and in the end died by his own hand in California. His poem, "Written on the Night of His Suicide," is a masterpiece, and the saddest valedictory in our literature.

ALDRICH, THOMAS BAILEY. 1836—1907.

Poems, complete. *Houghton Mifflin, Riverside.* 2 vols.; and *Household,* 1 vol.

Poems. *Crowell, Astor.*

Aldrich was a fastidious craftsman who wrote graceful, polished verses. His poems, like those of Stoddard and Stedman, seem today somewhat artificial. He excelled as a writer of "society verse," and the delicate and exquisite beauty of his lyrics has in nowise faded.

HAY, JOHN. 1838—1905.

Complete Poetical Works. *Houghton Mifflin.*

Pike County Ballads. (Illustrated by Wyeth.) *Houghton Mifflin.*

John Hay with his "Pike County Ballads" and Bret Harte with his "East and West" poems introduced a new type into American literature. The Pike was indeed "a strange creature to inspire a new literature," and, as Professor Pattee points out, the Pike is as distinctive and native a type as the Yankee, the frontiersman, the darky and the circuit rider. Hay's ballads number six, of which the most famous is "Jim Bludso and Little Breeches." Harte's ballads number seven, of which the most famous is "The Heathen Chinee." "Thirteen rather remarkable pieces when one considers the furore that they created and the vast influence they exerted upon their times." Hay's serious poetry is widely separate in style from his dialect pieces. "He was a lyrist with a pen of gold," and leisure would have made of him a great poet.

LANIER, SIDNEY. 1842—1881.

Poems. (Edited by his wife.) *Scribner.*
Hymns of the Marshes. *Scribner.*
Selections from Sidney Lanier. (Verse and prose.) *Scribner.*
Select Poems of Sidney Lanier. *Scribner.*
Poem Outlines. *Scribner.*

Lanier is the foremost poet of the South. He died at an early age and left but a slender volume of verse. His great poem, "The Marshes of Glynn," "a symphony without musical score," won him the title of "the poet of the marshes." Professor Pattee says: "Lanier left behind him no really finished work; he is a poet of magnificent fragments. He was too excited, too impetuous to finish anything. . . . His prose has the same characteristics."

"Poem Outlines" is one of those germinal books, of great value to the craft of letters in showing the seed thoughts from which the poems developed.

Lanier's brother, Clifford Anderson Lanier, has written some poems in collaboration with Sidney, and also "Sonnets to Sidney Lanier" (*Huebsch*).

TABB, JOHN BANNISTER. 1845—1909.

Lyrics. *Small, Maynard.*
Poems. *Small, Maynard.*
Quips and Quiddits. *Small, Maynard.*
Child Verse. *Small, Maynard.*
The Rosary in Rhyme. *Small, Maynard.*
Later Lyrics. *Lane.*
Later Poems. *Kennerley.*
Selections from Verses. (Edited by Alice C. Meynell). *Small, Maynard.*

Tabb fought on the side of the Confederacy, was captured and imprisoned in Point Lookout, Maryland, in the same prison where Sidney Lanier was confined. The two men became fast friends. Tabb was converted to Catholicism when he was twenty-seven years of age. "Tabb has produced some hundreds of poems in a few slender volumes and every poem is a separate thought. This is fertility of a most unusual kind: it is not only quality in a little space but quantity in a little space. Contemporaries were accustomed to think of Tabb as a prolific writer, but Mrs. Meynell shows that in the truest sense his verse was voluminous in thought."

For several years before his death Father Tabb was blind. It was on that account, one of his poems tells us, that his London publishers saw fit to "bind his book in blind-man's buff."

RILEY, JAMES WHITCOMB. 1853—1916.

Complete Works. *Bobbs-Merrill.* 6 vols.

Lockerbie Book of Riley Verse. (Poems not in dialect.) *Bobbs-Merrill.*

Hoosier Book of Riley Verse. (Poems in dialect.) *Bobbs-Merrill.*

Poems. (Deer Creek Edition.) 7 vols. *Bobbs-Merrlll.*

Poems. (Deer Creek Edition.) 7 vols. *Grosset.*

Professor Pattee writes of Riley: "In his preference for native themes and homely, unliterary treatment of seemingly unpoetic material he continued the work of the Pike County balladists. More than anyone else Riley is responsible for the modern newspaper type of ballad that is to poetry what ragtime is to music. . . . Riley not only inherited Will Carleton's public entire but he added to it very considerably." Imitators of "The Hoosier Poet" have been many, Sam Walter Foss and Edgar Guest being the best known. No one can be said to have inherited Riley's public unless it be Tom Daly.

QUESTIONS

1. What three American poets have translated world classics?
2. Why has a parallel edition of Emerson's essays and poems been suggested?
3. What separate volume of Longfellow contains "Paul Revere"?
4. Who are the two greatest Quaker poets in American literature?
5. Who are the two greatest ballad writers?
6. Who publishes Poe's complete works?
7. What is the best annotated edition of his poems?
8. Is the "Deacon's Masterpiece" by Holmes published separately?
9. In what volume of the "Breakfast series" does it occur?
10. Who are our three greatest poets of occasion?
11. Who are their successors today?
12. What American poets have monuments in Westminster Abbey?
13. Who publishes Whitman's complete poems?
14. Name three volumes of selections from Whitman's poems.
15. What two poets wrote little "tabs" of verse?
16. Who wrote the earliest Pike County Ballads?
17. Give the titles of three Pike County Ballads.
18. Who is the greatest poet of the South?
19. Name the greatest writers of Hoosier dialect poetry and of Yankee dialect poetry.
20. What is the best history of the early days of American literature?
21. Name a co-operative work on American poetry.

CHAPTER XIV.

CONTEMPORARY AMERICAN POETS. THE IMAGISTS

THE REVIVAL of interest in American poetry and the present demand for poetry written in our own day is in no way better attested than in the fact that there are so few books about modern American poetry. It is a sign of real interest and genuine appreciation when people read the books themselves rather than books about the books. Too often it happens that for one person who reads the classics there are ten who prefer to read about the classics.

The few books that there are on contemporary American poets are in the nature of running comments on the variety of method and technique of all our modern singers. Miss Lowell's book alone rests on solid scholarship. It is the work of one who has given herself to a study rather than a mere reading of the poets she discusses.

AIKEN, CONRAD.
Scepticism; Notes on Contemporary Poetry. *Knopf.*

COOK, HOWARD WILLARD.
Our Poets of To-Day. *Moffat, Yard.*

LOWELL, AMY.
Tendencies in Modern American Poetry. *Macmillan.*

PECKHAM, HOUSTON H.
Present-Day American Poets. *Badger.*

UNTERMEYER, LOUIS.
The New Era in American Poetry. *Holt.*

WILKINSON, MARGUERITE.
New Voices. *Macmillan.*

CONTEMPORARY POETS—MEN

MARKHAM, EDWIN. 1852—
The Man with the Hoe and Other Poems. *Doubleday, Page.*
Lincoln and Other Poems. *Doubleday, Page.*
The Shoes of Happiness and Other Poems. *Doubleday, Page.*

Markham's fame still rests mainly on a single poem; he has written others far better, but he is not known for his best work. It would be hard to say which is the more famous, Markham's "Man with the Hoe" or Millet's painting which inspired it. John

Vance Cheney's rejoinder to "The Man with the Hoe" deserves to be as famous as Markham's and Millet's originals. Markham's song is always the brotherhood of man. His works have become very popular with believers in New Thought. The New Thought anthology, "Poems of the Sun-Lit Heights," published by the Elizabeth Towne Company, contains some of Markham's best verse.

VAN DYKE, HENRY. 1852—

The Toiling of Felix and Other Poems. *Scribner.*
Music and Other Poems. *Scribner.*
The Builders and Other Poems. *Scribner.*
The White Bees and Other Poems. *Scribner.*
The Grand Canyon and Other Poems. *Scribner.*
Collected Poems. *Scribner.*
The Red Flower. (War poems.) *Scribner.*

Dr. Van Dyke's verses are strongly didactic. His narrative poems all point a moral, his allegories all have religious significance. His recent poem "The Name of France," written while he was at the Hague, is in his best style and is deservedly popular. His ballad, "Home Thoughts from Europe," is reminiscent of Allingham's old Scotch song, "Hame, Hame, Hame."

WOODBERRY, GEORGE EDWARD. 1855—

Wild Eden. *Harcourt, Brace.*
The Fight and Other Poems. *Harcourt, Brace.*
The Roamer. *Harcourt, Brace.*

"George Edward Woodberry—A Study of His Poetry" by Louis V. Ledoux (Dodd, Mead) is a poet's study of a poet. Miss Monroe in *Poetry* speaks of the "fineness of form and phrase, perfect finish, polish" of Mr. Woodberry's work. "It is an expert modern handling of old forms, old fashions, old ideals."

LE GALLIENNE, RICHARD. 1860—

English Poems. *Lane.*
New Poems. *Lane.*
The Lonely Dancer and Other Poems. *Lane.*
The Silk Hat Soldier and Other Poems in War Time. *Lane.*

Richard LeGallienne is American by adoption. Mr. Untermeyer writes of Mr. LeGallienne's "pure voice of the confident poet. His new poems, for instance, reveal some of the most exquisite things written in this rich and sonant age; for sheer beauty of image and delicacy of expression, he has no peer among his contemporaries."

CARMAN, BLISS. 1861—

Low Tide on Grand Pré. *Small, Maynard.*
Ballads of Lost Haven. *Small, Maynard.*
By the Aurelian Wall and Other Elegies. *Small, Maynard.*
Songs from Vagabondia. (With Richard Hovey.) *Small, Maynard.*
More Songs from Vagabondia. (With Richard Hovey.) *Small, Maynard.*
Last Songs From Vagabondia. (With Richard Hovey.) *Small, Maynard.*
A Winter Holiday. *Small, Maynard.*
Pipes of Pan. 5 vols. Published separately and in one vol. *Page.*
Rough Rider and Other Poems. *Kennerley.*
Collected Poems. 2 vols. *Page.*
Painter's Holiday. *F. F. Sherman.*
Echoes From Vagabondia. *Small, Maynard.*
April Airs. *Small, Maynard.*

Carman, a Canadian by birth, is the poet of the open road, of the wander-thirst and the gypsy blood. He owes much of his fame to his collaboration with Richard Hovey (1869-1900). The best of the Vagabondia songs all belong to Hovey who was a poet of lyric genius. The hearty goodfellowship and warm companionship of Hovey's songs combine well with Carman's wandering minstrelsy. "What I like about Bliss Carman is not his flowers but his bouquets. . . . He is a poet that does arrange his poems with some view to unity of effect." ("The Poetic Year for 1916," William Stanley Braithwaite.)

CAWEIN, MADISON. 1865—1914.

Complete Poetical Works. 5 vols. *Small, Maynard.*
The Poet, the Fool, and the Fairies. *Small, Maynard.*
The Republic: a Little Book of Homespun Verse. *Stewart and Kidd.*
The Poet and Nature and the Morning Road. *Morton.*
The Cup of Comus. *Cameo Press.* (Poems published posthumously.)

"The final estimate of the poet cannot yet be written. It is too soon, but even now one may venture certain predictions. Cawein wrote enormously too much, and he wrote all too often with merely literary intent. He was not a lyrist born: he had little ear for music . . . 'It is as if we had another Keats,' says Howells, and in saying it he touches the fatal weakness of the poet . . . He tells nothing new, and he adds nothing to the old by his telling. Even Baskerville can say, 'There is little or no Southern, not to say Kentucky, atmosphere in Mr. Cawein's poetry.' . . . Neverthe-

less, it is only in his nature poetry that he is at all convincing." Pattee's "American Literature Since 1870." Cawein was a Canadian born.

MASTERS, EDGAR LEE. 1868—

Spoon River Anthology. *Macmillan.*
Songs and Satires. *Macmillan.*
The Great Valley. *Macmillan.*
Toward the Gulf. *Macmillan.*
Starved Rock. *Macmillan.*
The Domesday Book. *Macmillan.*

Spoon River Anthology was hailed as the most original conception and the most unique performance in American poetry. The character of the verses—short post-mortem monologues in a cemetery, in epitaph form, was thought at first to be altogether new. Since that time the same idea has been found in many other authors: Hardy in "Friends Beyond," Heine in "Dream Pictures" translated by Untermeyer, Maupassant in "La Reve," and the old Greek anthology. Masters's "Anthology" still remains unusual if not unique. The success of "Spoon River" seemed to be too sensational to repeat. In his next volume Masters's gift appeared to be more for satire than for song. The epitaphs were but sparingly repeated, to readers' disappointment. In his last two books Masters has continued as a chronicler of American life, an interpreter of modernity. In "Tendencies in Modern American Poetry," Amy Lowell has written of Masters as "a Dostoevsky in *vers libre.*" John Cowper Powys calls Masters "the only poet with Americanism in his bones." Masters has aroused more comment, and has exerted more influence than any other poet in America to-day.

ROBINSON, EDWIN ARLINGTON. 1869—

Captain Craig. *Macmillan.*
The Children of the Night. *Scribner.*
The Town Down the River. *Scribner.*
The Man against the Sky. *Macmillan.*
Merlin. *Macmillan.*
Launcelot. *Thomas Seltzer.*
The Three Taverns. *Macmillan.*
Avon's Harvest. *Macmillan.*

The topmost peak of Parnassus is the place which many critics give to Edwin Arlington Robinson in American poetry. Miss Lowell speaks of Robinson's "difficult and beautiful poetry" and considers him "one of the most intellectual poets in America." He has been a slow writer and has waited long for recognition, but

to-day he has come into his own. Mr. Robinson's gift is for the delineation of character, the portrayal of human types. His is the poet's interpretation of character rather than the novelist's development of character. His study of Shakespeare in the volume "The Man against the Sky" is said to be "the greatest poem ever written on Shakespeare." His poems on Lincoln and on Napoleon in "The Town Down the River" show the same masterly drawing of character, and as complete an understanding of the subject as in the study of Shakespeare. The obscurity of much of Robinson's thought and dialogue has earned for him the title of "the Henry James of American verse," but his obscurity is due to the profundity of his thought rather than to its lack of clarity.

DALY, THOMAS AUGUSTINE. 1871—

Carmina. *Harcourt, Brace.*
Canzoni. *Harcourt, Brace.*
Madrigali. *Harcourt, Brace.*
Songs of Wedlock. *Harcourt, Brace.*
Little Polly's Poems. *Devin-Adair; Harcourt, Brace.*
Ring-Around-a-Rosy. *McKay.*
McAroni Ballads. *Harcourt, Brace.*

Since the death of James Whitcomb Riley, "Tom" Daly is the poet most affectionately regarded in America today. He holds the leading place among the humorous poets, and he should be given a high place among the serious poets also. His masterpiece, "To a Thrush," which won the second prize in the *Lyric Year* contest, is a threnody worthy to be compared with the beautiful long-lost fourteenth century poem of "The Pearl," which Weir Mitchell and others have translated. As the "laureate of the dago," Mr. Daly is best known and best appreciated. His Italian dialect poems have done more than any philanthropic agency could do to help the poor Italian in America to be understood by men of other races. Mr. Daly's poems of childhood show an intimate knowledge of youth—a parental knowledge rather than a poetic knowledge. "Songs of Wedlock" is his least interesting performance, perhaps because of an "unctious uxoriousness" which it betrays.

RICE, CALE YOUNG. 1872—

Songs to A. H. R. *Century.*
Wraiths and Realities. *Century.*
Collected Plays and Poems. 2 vols. *Century.*
Earth and New Earth. *Century.*

Trails Sunward. *Century.*
Shadowy Thresholds. *Century.*

Mr. Rice's greatest success has been in the writing of poetic drama. His poems are globe-trotting. Provincialism is his great dread, so he sings the world. All nations meet in his pages. His artist's credo in the preface to his "Collected Plays and Poems" states his belief in internationalism in art as opposed to nationalism, in universalism as opposed to provincialism. This theory has had many modern opponents: George Moore has declared against the "fatal germ of internationalism" and contends that "art must be parochial in the beginning to become cosmopolitan in the end." Bernard Shaw says that "the man who writes about himself and his own time is the only man who writes about all people and about all time."

Frost, Robert. 1875—
A Boy's Will. *Holt.*
North of Boston. *Holt.*
Mountain Interval. *Holt.*

"Robert Frost's poetry is the only true bucolic poetry in the United States to-day," says Amy Lowell. In "Tendencies in Modern American Poetry," Frost is compared with Edwin Arlington Robinson with fine critical discernment. "Mr. Robinson represents New England; Mr. Frost is New England," and "Mr. Robinson is more universal; Mr. Frost is particular." "North of Boston" was published first in England where the author was hailed by Edward Garnett as "a fresh creative force, an original voice in literature." It is as a delineator of pastoral life that Frost's "native touch" shows to best advantage. His rural narratives are wholly colloquial in vein. "We think the word provincial is a shameful word here in America," he has said. "But it is an Englishman's pride. You can't be universal without being provincial, can you? It's like trying to embrace the wind." In his lyrical poems Mr. Frost is less successful than in his narrative poems. "He is not a singing lyrist. There is not much *bel canto* in his volumes," says Professor Phelps in "The Advance of English Poetry." One lyric at least of Mr. Frost's defies mortality: "The Road Not Taken" will outlast his age.

Service, Robert W. 1876—
The Spell of the Yukon. *Barse and Hopkins.*
Ballads of a Cheechako. *Barse and Hopkins.*
Rhymes of a Rolling Stone. *Dodd, Mead.*

Rhymes of a Red Cross Man. *Barse and Hopkins.*
Ballads of a Bohemian. *Barse and Hopkins.*

Service's verse bears such a strong resemblance to "Barrack-Room Ballads" that he is known as "the Canadian Kipling." As a best-seller in verse he shows enduring popularity.

SANDBURG, CARL. 1878—
Chicago Poems. *Holt.*
Cornhuskers. *Holt.*
Smoke and Steel. *Harcourt, Brace.*

Carl Sandburg is the American poet who is attracting most attention at the present moment. "Chicago Poems" brought him to the front of American letters, "Cornhuskers" to the forefront. Amy Lowell in "Tendencies in Modern American Poetry" writes: "'Chicago Poems' is one of the most original books which this age has produced. Mr. Sandburg, in a piece entitled 'Style,' explains that his style, good or bad, is his own. It is just this fact which is so interesting. Whether the poems are in regular English or in the slang of the streets, they are full of personality. Written, some in *vers libre,* some in a rhythmical prose, some in a cross between the two, they seldom fail to justify their form to the ear." "Cornhuskers" is more lyric than "Chicago Poems" and deals with the prairies, "which will be here when the cities are gone." Mr. Sandburg has lived as varied a life as John Masefield. He has been a porter, a scene-shifter, a dish-washer, a soldier, a college student, and a newspaper reporter. Clement Shorter of the London *Sphere* predicts that "in Carl Sandburg America has produced another Walt Whitman."

LINDSAY, NICHOLAS VACHEL. 1879—
General William Booth Enters into Heaven. *Macmillan.*
The Congo and Other Poems. *Macmillan.*
The Chinese Nightingale and Other Poems. *Macmillan.*
The Golden Whales of California. *Macmillan.*

In these days of "new poetry," the newest of all is still the poetry of Vachel Lindsay. "Spoon River" may be the most original performance in recent times; "The Congo" is the most novel. Mr. Lindsay's poems are not to be read to one's self; they are to be chanted aloud, intoned, sung, and droned. They are not music for a single instrument, they require a whole orchestra. His poem-games go even further, and require the words to be accompanied with rhythmic movement and dancing. "Of all living Americans who have contributed to the advance of English poetry in the twentieth century, no one has given more

both as prophet and priest than Vachel Lindsay. His poems are notable for originality, pictorial beauty, and thrilling music. He belongs to no modern school, but is doing his best to found one; and when I think of his love of a loud noise, I call him a cymbalist." (William Lyon Phelps in "The Advance of English Poetry." *Dodd, Mead*). Mr. Lindsay has written many poems about the negro. Professor Phelps and Professor Crawford think that these poems show great understanding and sympathy for the negro race. Mr. Braithwaite, on the other hand, thinks that they misrepresent the race and regard it "purely as a spectacle."

BYNNER, WITTER. 1881—

Young Harvard, and Other Poems. *Stokes.*
Grenstone Poems. *Stokes.*
The Beloved Stranger. *Knopf.*
A Canticle of Pan. *Knopf.*

The lyrical simplicity and brevity and the everyday vocabulary of the "Grenstone Poems" has reminded more than one critic of A. E. Housman's "A Shropshire Lad." "Bynner is, so far as an American can be, a Shropshire lad. The Grenstone Village of 'Grenstone Poems' is an American Shropshire. In one direction Bynner leaves his master. There is not much optimism, as all the world knows, in Housman; there is a great deal in Bynner." (Swinburne Hale in *The Dial*). Bynner is a poet of a very definite creed and of a philosophical turn of mind. The New York *Evening Post* regrets that many of his poems are "patently" even "determinedly metaphysical." The same creed that Swinburne said in so many different ways throughout his poems, that God is Man,—"Not each man of all men is God, but God is the fruit of the whole,"—finds frequent utterance in the poetry of Witter Bynner. "Our Poets of Today" states that "there is Oriental blood which flows in the veins of Witter Bynner, and perhaps it is due to his ancestral heritage that the prophetic utterances found in our greatest poets is so strongly developed in this man . . . As for Bynner's religion, there is no small trace of a deference to Buddha."

NEIHARDT, JOHN G. 1881—

Man-Song. *Kennerley.*
The Song of Three Friends. *Macmillan.*
The Stranger at the Gate. *Kennerley.*
The Song of Hugh Glass. *Macmillan.*
The Quest. *Macmillan.*

Mr. Neihardt's books might all be called "Man-Song," so rugged,

virile and muscular are his songs. "Hugh Glass" is a long narrative poem whose scene is laid in the Northwest in early days. The poet has lived six years among the Omaha Indians and knows his background well. "The Quest" is a selection of poems from his earlier works published before "The Song of Hugh Glass."

OPPENHEIM, JAMES. 1882—

Monday Morning and Other Poems. *Macmillan.*
Songs for the New Age. *Century.*
War and Laughter. *Century.*
The Book of Self. *Knopf.*
The Solitary. *Huebsch.*

James Oppenheim was a pioneer in the free verse movement. His *vers libre* is exceptionally musical. Professor Phelps says of him: "Much more akin to Whitman than to any of the later writers, Mr. Oppenheim is learning to follow Whitman's advice—to 'destroy the teacher.'"

COLCORD, LINCOLN. 1883—

Vision of War. *Macmillan.*

Mr. Colcord is better known as a novelist than as a poet. His stories of the sea, "The Drifting Diamond" and "The Game of Life and Death" (Macmillan), show the knowledge of the sea which we should expect of one descended from a long line of New England seafaring people. His single volume of poetry is so much in the style of Walt Whitman that it seems like deliberate imitation. The argument of "Vision of War" is very strong, and to some it reads more like impassioned oratory than like poetry.

FICKE, ARTHUR DAVISON. 1883—

The Happy Princess and Other Poems. *Small, Maynard.*
The Breaking of Bonds. *Kennerley.*
Sonnets of a Portrait-Painter. *Kennerley.*
The Man on the Hilltop and Other Poems. *Kennerley.*
An April Elegy. *Kennerley.*

Mr. Ficke writes poetic fiction and is given to the choice of most sensational subjects. The plot of "An April Elegy" has reminded one critic of Elinor Glyn, and he has suggested "Two Nights" as a more indicative title. "The Man on the Hilltop" is the story of a man who crucified himself through a passion to save the world. Mr. Ficke's "Elegy on Swinburne" in "The Man on the Hilltop" is his masterpiece.

UNTERMEYER, LOUIS. 1885—
—and Other Poets. *Holt.*
These Times. *Holt.*
Poems of Heinrich Heine Translated. *Holt.*
Including Horace. *Harcourt, Brace.*

Mr. Untermeyer has a varied talent. As a parodist he ranks among the best with, Owen Seaman, J. C. Squire and Carolyn Wells. As a translator of Heine he has surpassed many predecessors, even James Thomson, "B. V.," and Emma Lazarus, whose renderings until now have been the best English versions we have had of Heine. As a poet Mr. Untermeyer is a prophet of "these times." As a rebel of the *vers librists,* he writes verse full of rhyme and rhythm, verse like Robert Frost's in its choice of subjects.

KILMER, JOYCE. 1886-1918.
Trees and Other Poems. *Doran.*
Main Street and Other Poems. *Doran.*
Joyce Kilmer: Poems, Essays, and Letters, 3 vols. Edited with a memoir by Robert Cortes Holliday. *Doran.*

Joyce Kilmer was killed in action at the River Ourcq. His poems are of familiar, commonplace things. "He saw the inner romance and irridescence of humble lives and places—the little shops, the circus tent, the suburban trains, the sanctities that are hid under the roof of a home. Some of his poems will go clothed in ink a long time, for they carry a genuine life and emotion that touches intimate human concerns. Others will be cherished for their religious sentiment; he was an ardent Catholic and the devotions and traditions of that church, to which he was a convert, were very close to his heart." (Christopher Morley in the *Public Ledger.*)

BENET, WILLIAM ROSE. 1886—
Merchants from Cathay. *Yale.*
The Falconer of God and Other Poems. *Yale.*
The Great White Wall. *Yale.*
The Burglar of the Zodiac and Other Poems. *Yale.*
Perpetual Light. *Yale*

Mr. Braithwaite in his 1918 "Anthology" says: "The exuberance of Mr. Benét's muse is the most daringly exploitive of any in American poetry. He is the Drake or Raleigh of American verse sailing the oceans of the poetic *imaginati* and discovering continents of fancy. Never was a more apt title than the 'Burglar' applied to the creative mind; it steals into the secret and fastened places of experience and nature, and returns laden with the wares

of dream and music." "The Great White Wall" is a narrative of ancient Tartary and Cathay, chronicling the deeds of Terrible Timur in his attack upon the Great Wall of China. *Poetry* finds in Mr. Benét's heroic narratives the same delight as in the "Arabian Nights."

BENET, STEPHEN VINCENT. 1888—

Young Adventure. *Yale.*

Heavens and Earth. *Holt.*

Poems by a younger brother of William Rose Benét now first collected from various magazines, the *Century,* the *New Republic, Seven Arts.*

SEEGER, ALAN. 1888-1916.

Poems. With Introduction by William Archer. *Scribner.*

Alan Seeger's "I have a rendezvous with Death" and Rupert Brooke's "If I should die think only this of me" are two of the most famous poems that have come out of the war. The genius of both poets has perhaps been overestimated in the light of their heroic self-sacrifice. Professor Phelps points out that Seeger's famous line was taken from Stephen Crane's "The Red Badge of Courage." (*Appleton*).

AIKEN, CONRAD. 1889—

Earth Triumphant. *Four Seas.*

Turns and Movies. *Houghton.*

The Jig of Forslin. (Novel in verse). *Four Seas.*

Nocturne of Remembered Spring. *Four Seas.*

The Charnel Rose. *Four Seas.*

The House of Dust. *Four Seas.*

Punch, the Immortal Liar. *Knopf.*

O. W. Firkins in the New York *Evening Post* says: "Mr. Aiken's themes might be described as viperine; and granting this aim, it may also be granted that the charm proper to ophidians is by no means absent from his poetry . . . Mr. Aiken employs many verse forms, including free verse. He is a born metrist." Mr. Aiken is a psychological poet who challenges the critic to fit his works into any category. Mr. Braithwaite's "Critical Anthology" considers "The Jig of Forslin" as perhaps a masterpiece and perhaps only a "weird nauseous jumble of adventure." "Forslin" is the autobiography of humanity. The central theme is based upon the Freudian psychology and is 'one man's adventure in other men's lives' . . . . Forslin is not a man but Man."

MORLEY, CHRISTOPHER. 1890—
Songs for a Little House. *Doran.*
The Rocking Horse. *Doran.*
Hide and Seek. *Doran.*

Mr. Morley writes the best "light verse" in American literature today. His subjects are the simple, human, daily things of life, and he sings them with the most refreshing humor. It is a verse full of sentiment and devoid of sentimentality, and it is verse in which the singer is as likable as the song.

CONTEMPORARY POETS—WOMEN

When Rufus Griswold compiled his "Female Poets of America" in 1848, the outstanding characteristics of all feminine poetry were melancholy and piety. Women's verses were always sad and always religious. What change has come over the poetesses of today will readily be seen in the following list.

Woman's place in contemporary poetry is an important one. It is indicated by the fact that the greatest lyric writer in America today is a woman. The greatest metrical innovator is a woman. The best sonneteer is a woman. The most successful poetic dramatist is a woman. And the first poetry magazine in America was founded by a woman, and continues to be edited by a woman.

COATES, FLORENCE EARLE. 1850—
Mine and Thine. *Houghton Mifflin.*
Lyrics of Life. *Houghton Mifflin.*
The Unconquered Air and Other Poems. *Houghton Mifflin.*
Complete Poems. 2 vols. *Houghton Mifflin.*

Mrs. Coates writes very careful and studied verse. She excels in poems of occasion, drawing much of her inspiration from contemporaneous events. Of all poets writing at the present day Mrs. Coates is most modern in subject and least modern in manner.

BROWN, ALICE. 1857—
The Road to Castaly. *Macmillan.*

This volume is interesting as a great novelist's departure from her usual line of work as in the case of Maurice Hewlett's "Song of the Plow" (*Macmillan*) and Eden Phillpotts' "Plain Song"

(*Macmillan*). This departure reveals unguessed powers, and never can be negligible in a study of the writer.

THOMAS, EDITH M. 1854—

In Sunshine Land. *Houghton Mifflin.*
Fair Shadow Land. *Houghton Mifflin.*
The Guest at the Gate. *Four Seas.*
The White Messenger. *Four Seas.*
Cassia. *Four Seas.*
The Children of Christmas. *Four Seas.*

"Her place is secure among the truest living poets of our English tongue." (Stedman, in "An American Anthology.")

BATES, KATHARINE LEE. 1859—

America, the Beautiful and Other Poems. *Crowell.*
Fairy Gold. *Dutton.*
The Retinue and Other Poems. *Dutton.*

Llewellyn Jones writing in the Chicago *Evening Post,* says that he would not be in the least surprised if "The Retinue and other Poems" should turn out to be the "most interesting single book of war poetry so far written by an American poet."

MONROE, HARRIET. 1860—

You and I. *Macmillan.*

Miss Monroe's most famous poem is the Columbian Ode which was read at the opening of the World's Columbian Exposition, 1892. Since October, 1912, Miss Monroe has edited *Poetry,* the oldest of the magazines devoted exclusively to verse. She has also edited with Alice Corbin Henderson, "The New Poetry. An Anthology," (*Macmillan*).

RITTENHOUSE, JESSIE B. 1869—

The Door of Dreams. *Houghton Mifflin.*

Miss Rittenhouse is a well-known critic of poetry, and editor of two popular anthologies of American poetry. Her creative ability shows itself in lyrics of rare musical quality.

WYATT, EDITH. 1873—

The Wind in the Corn. *Appleton.*

The *New Republic* says of Miss Wyatt that no one could mistake her for anything but an American. She "derives a genuine inspiration from her country, both as a nation and as a geographical expression. She really has captured something of its thoughts and moods, its variety and manifold poetry."

BRANCH, ANNA HEMPSTEAD.

The Heart of the Road and Other Poems. *Houghton Mifflin.*
The Shoes that Danced and Other Poems. *Houghton Mifflin.*
Rose of the Wind and Other Poems. *Houghton Mifflin.*

Professor Phelps in "The Advance of English Poetry" says: "Among the many American women who are writing verse in the twentieth century, two stand out—Amy Lowell and Anna Hempstead Branch," and he quotes James Whitcomb Riley as saying "There is not a single poet among the younger writers who shows any promise of greatness—except Anna Hempstead Branch. She is a poet."

PEABODY, JOSEPHINE PRESTON. 1874—

Fortune and Men's Eyes. *Houghton Mifflin.*
Marlowe. *Houghton Mifflin.*
The Singing Leaves. *Houghton Mifflin.*
The Book of the Little Past. *Houghton Mifflin.* (Child poems.)
The Piper. *Houghton Mifflin.* (Stratford-on-Avon prize.)
The Singing Man. *Houghton Mifflin.*
The Wolf of Gubbio. *Houghton Mifflin.*
Harvest Moon. *Houghton Mifflin.*

The author, Mrs. Lionel Marks, is a believer in "chained" verse, as opposed to "free" verse. As a poetic dramatist, she has met with marked success. Her child lyrics rank with Stevenson's and Walter de la Mare's, and her latest volume, "Harvest Moon," contains some of the best war verse we have had.

CLEGHORN, SARAH N. 1876—

Portraits and Protests. *Holt.*

Professor Phelps thinks that Miss Cleghorn's Portraits are better than her Protests. The portraits are of rural New Englanders, the same types as those portrayed by Robinson and Frost, but very charitably drawn. The Protests cover every form of cruelty—war, vivisection, prisons, and our "home-made Belgiums of the unemployed." Miss Cleghorn's first published verses appeared in a volume of short stories by Dorothy Canfield Fisher, "Hillsboro People," published by Holt, where the poetic light which she had hidden under a bushel was soon revealed by Mr. Braithwaite.

CRAPSEY, ADELAIDE. 1878—1914.

Verse. The Manas Press, Rochester, N. Y.

Miss Crapsey's poems were published posthumously in 1915. The Chicago *Evening Post* considers it "one of the most distinctive

books of poetry that has ever been published in America." Mr. Braithwaite says of it: "In form, the verses are perfectly chiseled gems. Miss Crapsey invented a form called a 'Cinquain,' in which is contained a dynamic mood or thought. The vigor and depths of the poet's emotional and imaginative force are, in these, at their best." "A Study in English Metrics" by Adelaide Crapsey is published by Knopf.

BURR, AMELIA JOSEPHINE. 1878—
The Roadside Fire. *Doran.*
In Deep Places. *Doran.*
Life and Living. *Doran.*
The Silver Trumpet. *Doran.*

Miss Burr is a writer of narrative poetry of intense dramatic interest. Her war narratives in "The Silver Trumpet" celebrate some of the most heroic and inspiring deeds of the war.

GARRISON, THEODOSIA. 1879—
The Joy o' Life and Other Poems. *Kennerley.*
The Earth Cry and Other Poems. *Kennerley.*
Dreamers and Other Poems. *Doran.*

DARGAN, OLIVE TILFORD.
Lords and Lovers and Other Dramas. *Scribner.*
The Mortal Gods and Other Dramas. *Scribner.*
The Path-Flower and Other Verses. *Scribner.*
The Cycle's Rim. *Scribner.* (Sonnets.)

Mrs. Dargan's sonnet sequence, "The Cycle's Rim," was awarded the prize of $500 offered by the Southern Society of New York for the best literary work published in 1916 by a Southern writer.

WIDDEMER, MARGARET. (Mrs. Robert Haven Schauffler.) 1880—
Factories and Other Poems. *Holt.*
The Old Road to Paradise. *Holt.*

Miss Widdemer's longer poems deal with social themes such as child labor, woman suffrage, factory evils. Mr. Braithwaite says, "She has the power to make a social theme poetic, but her art is very much lovelier, more imaginative and musical in those lyrics and songs where she surrenders to a mood or dream instead of being captured by an idea or conviction." Miss Widdemer's songs of love, youth, and death, are far more popular than her songs of "daily bread."

DAVIS, FANNIE STEARNS. (Mrs. A. McK. Gifford.) 1884—
Myself and I. *Macmillan.*
Crack O' Dawn. *Macmillan.*

Of all the women writing poetry at the present day, Fannie Stearns Davis and Sara Teasdale are the most popular with women readers. Professor Phelps says of Fannie Davis, "She has the gift of song, not indeed in the superlative degree, but nevertheless unmistakable, and she has a full mind. She is neither optimist nor pessimist. I should call her a sympathetic observer."

TEASDALE, SARA. (Mrs. Ernst B. Filsinger.) 1884—
Helen of Troy and Other Poems. *Putnam.*
Rivers to the Sea. *Macmillan.*
Love Songs. *Macmillan.*
Flame and Shadow. *Macmillan.*

It is rarely the fate of a poet to meet with so much praise and so much warm recognition as Miss Teasdale has met. It would be hard to find an adverse criticism of her work. All critics seem to agree that the brevity, the simplicity, the rare musical quality, and the technical perfection of her work make it the greatest lyrical poetry in America today. Her "Love Songs" was awarded the Columbia University prize of $500 as the best book of poetry by an American, published during 1917.

THE IMAGISTS

The words "Imagisme" and "Les Imagists" were first used by Ezra Pound in 1912, in his book, "Ripostes." The Imagist anthology of 1916 contains a preface giving the six main tenets of the Imagist School—the manifesto of the movement. The members of the school call themselves "Imagists" because they aim "to present an image," "a clear presentment of whatever the author wished to say." They protest against the current notion which regards them as exclusively picture-makers. They aim not only to describe the picture exactly, but also the poet's mood in observing the picture. They try to give us poetry in the sentence rather than in the word, and in the rhythm rather than in the foot. They aim at cadence rather than at meter, because cadence is some-

thing that comes naturally into speech and is not something imposed upon it.

The Imagist School has received so much hostile criticism that it has revived the "lost art of disparagement." Fortunately it has not "let itself be snuffed out by one article," nor by many. It has fought a good fight, and in four years has won many converts. The unconverted are advised to maintain "waiting minds."

LOWELL, AMY. 1874—

A Dome of Many-Coloured Glass. *Houghton Mifflin.*
Sword Blades and Poppy Seed. *Houghton Mifflin.*
Men, Women, and Ghosts. *Houghton Mifflin.*
Can Grande's Castle. *Macmillan.*
Pictures of the Floating World. *Houghton Mifflin.*
Legends. *Houghton Mifflin.*

Miss Lowell is the leader of the Imagist School in America. She is a descendant of James Russell Lowell, and sister of the two distinguished Lowell brothers, Percival Lowell, the astronomer, recently deceased, and A. Lawrence Lowell, historian, and President of Harvard University. Miss Lowell has written all kinds of poems, lyrics, odes, historical poems, patriotic poems, eclogues and pastorals, but she is essentially a story-teller in verse. Her narrative poems are of absorbing interest. Her contributions to criticism are counted by many as her most important achievement. These are:

Six French Poets. *Macmillan.*
Tendencies in Modern American Poetry. *Macmillan.*

POUND, EZRA. 1885—

Provença. *Small, Maynard.*
Lustra. *Knopf.*
Pavannes and Divisions. *Knopf.*

Ezra Pound is a Philadelphian by birth. He followed the example of Henry James and became "a non-practising American," living in London, where he edits *The Egoist,* the organ of the Imagist movement abroad. His writings have always been subject to some foreign influence. First he imitated the troubadours, using five of their forms, then he came under the influence of the Chinese and Japanese poets, then he turned Vorticist, and was a contributor to *Blast,* an illustrated quarterly. His first book was published in Venice, and his early poems of the "Goodly Frere" and "Histrion"

were widely admired. An anonymous book, "Ezra Pound: His Metric and Poetry" (*Knopf*) is so anonymous that the Chicago *Evening Post* suspects Pound of having written it himself.

Mr. Carl Sandburg writes: "If I were driven to name one individual who, in the English language, by means of his own examples of creative art in poetry, has done most of living men to incite new impulses in poetry, the chances are I would name Ezra Pound."

Among Ezra Pound's prose writings are:

Noh: A Study of the Classical Stage of Japan. (Translated by Pound and Ernest Fenellosa.) *Knopf.*

Gaudier-Brzeska: A Memoir. *Lane.*

Instigations. *Boni & Liveright.*

LAWRENCE, DAVID HERBERT. 1885—

Love Poems and Others. *Kennerley.*

Amores. *Huebsch.*

Look! We Have Come Through. *Huebsch.*

New Poems. *Huebsch.*

Mr. Lawrence is better known in this country for his novels, "The Rainbow" and "Sons and Lovers." The London *Times* says that "of all Imagist poets D. H. Lawrence is the most powerful, but is also the one most infested by the ghosts of past poetry. They make him more melancholy than he need be. . . . one can see that he tries to be as melancholy as he can."

FLETCHER, JOHN GOULD. 1886—

Goblins and Pagodas. *Houghton Mifflin.*

Irradiations: Sand and Spray. *Houghton Mifflin.*

Japanese Prints. *Four Seas.* (Imagist poems written after certain designs of the Uki-oye, or Passing World School, with preface on Japanese poetry.)

The Tree of Life. *Macmillan.*

Miss Lowell has written a very complete study of the work of John Gould Fletcher in "Tendencies in Modern American Poetry." His first books of verse were written abroad, all in the same year, 1913. One was "Irradiations." As no English house would publish such unusual poetry, Miss Lowell brought the manuscript to America where it was published in 1915. Miss Lowell says: "I can conceive of an unimaginative person saying that they can make neither head nor tail of these poems. . . . But for me, and for many like me, they must stand as inspiring interpretations of moods." Mr. Fletcher, like Miss Lowell, writes much

in polyphonic, "many voiced," prose. His most famous poem is "Lincoln," included in the "1917 Imagist Anthology."

ALDINGTON, RICHARD. 1892—

Images, Old and New. *Four Seas.*
War and Love. *Four Seas.*
Images of War. *Four Seas.*
Medallions in Clay. Translations from the Classics. *Knopf.*

"H. D." (Hilda Doolittle, Mrs. Richard Aldington.) 1886—

Sea Garden: Imagist Poems. *Houghton Mifflin.*

"H. D." writes nearly all her poems on Greek subjects. She is enamoured of the ancient world. Miss Lowell says of her: "She seems quite unaffected by the world about her. . . . Other poets are possessed of a vision which can perceive a new beauty in the modern world; but H. D. has no such insight." And again: "She is not a poet of great breadth of mood nor of many moods. All her effects are delicate rather than broad. She is also essentially a lyric poet."

KREYMBORG, ALFRED. 1883—

Mushrooms: A Book of Free Forms. *Knopf.*
An Anthology of the New Verse. *Knopf.*
Plays for Poem-mimes. *Others Press.*
Plays for Merry Andrews. *Sunwise Turn.*
Blood of Things. *Nicholas L. Brown.*

ANTHOLOGIES OF IMAGIST VERSE:

Des Imagistes. 1914. *Boni & Liveright.*
Some Imagist Poets, 1915. *Houghton Mifflin.*
Some Imagist Poets, 1916. *Houghton Mifflin.*
Some Imagist Poets. 1917. *Houghton Mifflin.*

"There will be no further volumes of "Some Imagist Poets." The collection has done its work. These three little books are the germ, the nucleus, of the school; its spreading out, its amplification, must be sought in the published work of the individual members of the group." (Amy Lowell in "Tendencies in Modern American Poetry.")

QUESTIONS

1. What poems did Robinson write on a subject from the Arthurian cycle?
2. Who collaborated with Carman in "Vagabondia Songs"?
3. Which "Vagabondia" volume did Carman write alone?
4. What is the order of Masters' volumes of poems?

5. What other poets have had conceptions similar to "Spoon River"?
6. Name two poets who have written famous poems on Lincoln.
7. How many volumes are there of Cawein's poetry?
8. To whom are Rice's "Songs to A. H. R." addressed?
9. Who writes the best pastoral poetry in America to-day?
10. What prose works has the author of "The Chinese Nightingale" written.
11. What American poet would you recommend to be a lover of "A Shropshire Lad"?
12. Who is the leading Chicago poet to-day?
13. Name a narrative poem by Neihardt and by Benét.
14. Which of the Benét brothers wrote "Young Adventure"?
15. What American poets have translated Heine?
16. What anthology did Joyce Kilmer edit?
17. What poets on our list were killed in the war?
18. Give a sketch of Sandburg's life.
19. Name some American poets who write in strict metrical form.
20. Name a book of verse by the author of
    The Beloved. (*Huebsch.*)
    Literature in the Making. (*Harper.*)
    Windy McPherson's Son. (*Lane.*)
    Shandygaff. (*Doubleday, Page.*)
    The Art of the Moving Picture. (*Macmillan.*)
    The Story of the Other Wise Man. (*Harper.*)
21. What poetic drama is based on the life of St. Francis of Assisi?
22. What woman poet invented a new poetic form?
23. Who founded the first poetry magazine in America?
24. What woman poet has written a sonnet sequence?
25. Who is the leader of the Imagists abroad?

CHAPTER XV

DRAMA—CRITICISM AND AMERICAN DRAMA

In any study of the drama it is well to have access to several works of general criticism on American, English and Continental drama. Critical works are prone to group the British with the Continental under the general heading of European. The anthologies, however, tend to separate the three divisions. The range of books in this particular field is almost unlimited, so it will be easy to make a suitable and representative choice from the carefully selected list given below.

Criticism

Andrews, Charlton. 1878—
The Drama To-Day. *Lippincott.*

Chapters on The Americans, The British, The Continentals.

Chandler, Frank Wadleigh. 1873—
Aspects of Modern Drama. *Macmillan.*

"Essentially a study not of dramatists but of dramas." Analyzes the themes and ideas of a host of modern dramas of all nations.

Clark, Barrett H. 1890—
The British and American Drama of To-Day. *Stewart & Kidd.*
Continental Drama of To-Day. *Holt.*
Contemporary French Dramatists. *Stewart & Kidd.*
European Theories of the Drama. *Stewart & Kidd.*

Dickinson, Thomas H. 1877—
The Contemporary Drama of England. *Little, Brown.*
The Case of American Drama. *Houghton Mifflin.*

Dukes, Ashley.
Modern Dramatists. *Sergel.*

All English and foreign dramatists.

Hale, Edward Everett, Jr. 1863—
Dramatists of To-Day. *Holt.*

Pinero, Shaw, Phillips—English; Rostand, Hauptmann, Sudermann, Maeterlinck—Continental.

Henderson, Archibald. 1877—
European Dramatists. *Stewart & Kidd.*

Shaw, Wilde, Barker—English; Ibsen, Maeterlinck, Strindberg, Schnitzler—Continental.

HOWE, P. P.
Dramatic Portraits. *Kennerley.*
Pinero, Jones, Wilde, Shaw, Hankin, Barker, Davies, Galsworthy.

HUNEKER, JAMES. 1860—1921.
Iconolasts: A Book of Dramatists. *Scribner.*
Ibsen, Strindberg, Becque, Hauptmann, Sudermann, Hervieu, Gorky, D'Annunzio, Maeterlinck, Shaw.

MOSES, MONTROSE J. 1878—
The American Dramatist. *Little, Brown.*
The best and most recent comprehensive history of the American drama.

There are a number of open series of dramas, to which new titles are added from time to time. Among them may be mentioned compilations by the following publishers:

AHRENS, EGMONT.
The Flying Stag Plays.
Washington Square Bookshop. Published monthly.

BADGER.
American Dramatist Series. 24 vols.
Poet Lore Plays. 10 vols.
Contemporary Dramatists Series. 7 vols.

BRENTANO.
Modern English Dramatists. 9 vols.
Harvard Plays. Edited by Professor Baker. 4 vols.
Vols. I. and IV. Plays of the 47 Workshop.
Vols. II. and III. Plays of the Harvard Dramatic Club.

DOUBLEDAY, PAGE.
Drama League Series of Plays. 22 vols.

HUEBSCH.
Wisconsin Plays. 2 vols. Edited by T. H. Dickinson.

LITTLE, BROWN.
Modern Drama Series. 11 vols. Edited by E. J. Björkman.
Little, Brown also publishes a "Contemporary Drama Series" in 5 volumes which is wholly criticism.

SHAY.

The Provincetown Plays.
The Stage Guild Plays. Paper covered series for little theatres.

STEWART AND KIDD.

Modern Play Series. Paper covered plays edited by Frank Shay.
Provincetown Plays. Bound volume. Edited by George Cram Cook and Frank Shay.

ANTHOLOGIES

Collections of plays by various authors are increasingly numerous. These provide the text of the play, often with the addition of much critical and biographical material. Anthologies are a prime aid to the study of the historical development of the drama, presenting, as they do, the best work of the best dramatists in chronological order.

BAKER, GEORGE P. 1866—
Modern American Plays. *Harcourt.*
Five plays by Thomas, Belasco, Sheldon, Anspacher and Massey.

DICKINSON, THOMAS H., editor. 1877—
The Chief Contemporary Dramatists. 2 vols. *Houghton Mifflin.*

Twenty complete plays in the first series and eighteen in the second from Continental Europe, Great Britain and America.

ELIOT, SAMUEL A., JR. 1893—
Little Theatre Classics. Vol. I., II. and III. *Little, Brown.*

MATTHEWS, BRANDER, editor. 1852—
The Chief European Dramatists. *Houghton Mifflin.*
From 500 B.C. to 1879 A. D.

MAYORGA, MARGARET GARDNER.
Representative One-Act Plays by American Authors. *Little, Brown.*

MOSES, MONTROSE J., editor. 1878—
Representative British Dramas; Victorian and Modern. *Little, Brown.*
Twenty-one Plays from Bulwer-Lytton to Lord Dunsany.
Representative Plays by American Dramatists. *Dutton.*
Vol. I, 1765-1819. To be completed in 3 vols.

NEILSON, WILLIAM ALLAN, editor. 1869—
The Chef Elizabethan Dramatists (except Shakespeare.) *Houghton Mifflin.*

PIERCE, JOHN ALEXANDER, editor.
The Masterpieces of Modern Drama, English and American. *Doubleday, Page.*
The Masterpieces of Modern Drama, Foreign. *Doubleday, Page.*
Abridged in narrative form with extracts from the chief scenes.

QUINN, ARTHUR HOBSON, editor. 1875—
Representative American Plays. *Century.*
Twenty-five plays tracing the development of our native drama from the beginning to the present day.

SHAY, FRANK AND PIERRE LOVING.
Fifty Contemporary One-act Plays. *Stewart & Kidd.*
Chosen from contemporary writers all over the world.

TATLOCK, JOHN S. P. AND ROBERT G. MARTIN, editors.
Representative English Plays. *Century.*
Twenty-four plays from the Middle Ages to Oscar Wilde.

DRAMATIC TECHNIQUE

The establishment within recent years of courses in dramatic technique in most of our colleges has awakened an interest in the subject of play construction, not only among those who want to write plays but among those who wish to learn how plays are written. The best known of the courses are those given by:

George P. Baker at the "47 Workshop," Harvard University.
Brander Matthews at Columbia University.
Richard Burton at the University of Minnesota.
William Lyon Phelps at Yale University.
Frank Wadleigh Chandler at the University of Cincinnati.

All of these men have written important works on the drama. Professor Baker has counted among his students such successful playwrights as Percy MacKaye, Edward Sheldon, Beulah Dix, Josephine Preston Peabody, and Winthrop Ames, Director of the New Theater and of the Little Theater, New York, while Professor Brander Matthews has trained William De Mille, Louis E. Shipman, George Middleton, and George Broadhurst.

ARCHER, WILLIAM. 1856—
Play-Making: A Manual of Craftsmanship. *Small, Maynard.*

BAKER, GEORGE P. 1866—
Technique of the Drama. *Houghton Mifflin.*
Dramatic Technique. *Houghton Mifflin.*

BURTON, RICHARD. 1859—
The New American Drama. *Crowell.*
How to See a Play. *Macmillan.*

CANNON, FANNY. 1876—
Writing and Selling a Play. *Holt.*

HENNEQUIN, ALFRED. 1846—
The Art of Playwriting. *Houghton Mifflin.*

MATTHEWS, BRANDER. 1852—
A Study of the Drama. *Houghton Mifflin.*
The Development of the Drama. *Scribner.*
The Principles of Playmaking. *Scribner.*

PRICE, WILLIAM T. 1845—
The Technique of the Drama. *Brentano.*
Analysis of Play Construction and Dramatic Principles. *W. T. Price.*

WOODBRIDGE, ELISABETH. 1870—
The Drama, Its Law and its Technique. *Allyn & Bacon.*

BOOKS ABOUT THE THEATER

Books about the theater have for the general public an appeal separate from books about the drama. The interest in the mechanical side of stage presentation is, for most people, a thing apart from the interest in the play itself. There is, however, a growing interest in the technical and professional side of the drama. Stage craft on its artistic side is rapidly gaining the public's attention. The titles of the following books show the many aspects of the theater question at the present day,—the community theater, the civic, the repertory, the little, the people's, the open-air, the parish theater, and all make evident the fact that the questions discussed are sociological rather than literary.

BELASCO, DAVID. 1859—
The Theater Through Its Stage Door. *Harper.*

Burleigh, Louise. 1890—
The Community Theatre in Theory and Practice. *Little, Brown.*

Cheney, Sheldon. 1886—
The New Movement in the Theatre. *Kennerley.*
The Open-Air Theatre. *Kennerley.*
The Art Theatre. *Knopf.*

Craig, Edward Gordon. 1872—
Towards a New Theatre. *Dutton.*
The Theatre—Advancing. *Little, Brown.*
On the Art of the Theatre. *Sergel.*

Crawford, Mary Caroline. 1874—
The Romance of the American Theatre. *Little, Brown.*

Dickinson, Thomas H. 1877—
The Insurgent Theatre. *Huebsch.*

Hamilton, Clayton, M. 1881—
The Theory of the Theatre. *Holt.*
Studies in Stagecraft. *Holt.*
Problems of the Playwright. *Holt.*

Henderson, Archibald. 1877—
The Changing Drama. *Holt.*

Hornblow, Arthur. 1865—
A History of the Theater in America. 2 vols. *Lippincott.*

Howe, P. P.
The Repertory Theater. *Kennerley.*

Hunt, Elizabeth. R.
The Play of Today. *Lane.*

Jones, Henry Arthur. 1851—
The Foundations of a National Drama. *Doran.*

Krows, A. E.
Play Production in America. *Holt.*

Lewisohn, Ludwig. 1882—
The Modern Drama. *Huebsch.*

Matthews, Brander. 1852—
A Book about the Theater. *Scribner.*
On Acting. *Scribner.*

Moderwell, Hiram Kelly.
The Theater of To-Day. *Lane.*

MacKay, Constance D'Arcy.
The Little Theater in the United States. *Holt.*

MacKaye, Percy. 1875—
Community Drama. *Houghton Mifflin.*
The Civic Theater. *Kennerley.*

Nathan, George Jean. 1882—
The Popular Theater. *Knopf.*
Another Book about the Theater. *Huebsch.*
The Theater, The Drama, The Girls. *Knopf.*

Phelps, William Lyon. 1865—
The Twentieth Century Theater. *Macmillan.*

Palmer, John L. 1885—
The Censor and the Theater. *Kennerley.*

Rolland, Romain. 1866—
The People's Theater. Translated by Barrett H. Clark. *Holt.*

Smith, J. T. 1855—
The Parish Theater. *Longmans, Green.*

Anonymous.
The Truth About the Theater. *Stewart & Kidd.*

American Drama

American drama has received but scanty attention from dramatic authors. There are only two works devoted exclusively to the subject:

The Case of American Drama. By Thomas H. Dickinson. *Houghton Mifflin.*

The American Dramatist. By Montrose J. Moses. *Little, Brown.*

American drama is still very young. The fact that there is not a single biography in the entire Encyclopedia Britannica of an American dramatist does not indicate, however, that the American drama is non-existent. There are names deserving of prominence among our playwrights and names gaining in international repute.

DRAMATISTS

Howard, Bronson. 1842-1908.
The Young Mrs. Winthrop. *French.*

The Henrietta. A Comedy in Four Acts. *French.*
Shenandoah. *Century.*
In Quinn's "Representative American Plays."
Kate. A Comedy in Four Acts. *Harper.*
Red Light of Mars; or, A Day in the Life of the Devil. *Little, Brown.*

Modern American drama begins with the plays of Bronson Howard, whose name is variously written "George Fitzalan Bronson-Howard" and "Bronson Crocker Howard" or "B. C. Howard." Howard won the title of "Dean of the American Drama" by his pioneer efforts to create an American drama based on native themes and reflecting current thought and manners. Up to the time of Howard nothing but Indian plays, Revolutionary plays, and imitations of the French playwrights, had been seen on the American stage. Howard was obliged to compromise with the prevailing accepted type of play by presenting American characters in English or French backgrounds.

"The Young Mrs. Winthrop" is a "powerful arraignment of society forces drawing husband and wife apart." "The Henrietta," which is usually counted as Howard's masterpiece, deals with "the American passion for speculation, the money madness that was dividing families." It was the forerunner of our characteristic type of drama, the American business play. "Shenandoah," a Civil War play, led up to William Gillette's "Secret Service." "Kate" is, of all, Howard's plays, the most modern in technique, abandoning as it does the old-fashioned soliloquy and aside. "The New Henrietta" is a recent revival of Howard's play, "modernized" by Winchell Smith and Victor Mapes.

THOMAS, AUGUSTUS. 1859—
Alabama. *Dramatic Publishing Company.*
Arizona. *Dramatic Publishing Company.*
As a Man Thinks. *Duffield.*
The Witching Hour. *Houghton Mifflin; French.*
In "Chief Contemporary Dramatists."

Charlton Andrews in "The Drama of To-Day" says: "Mr. Thomas in much of his work displays not only a high purpose but a mastery of dramatic technique so far attained by no other American, and as yet surpassed in England only by Pinero."

Three of Thomas's plays deal with telepathy and the occult: "The Witching Hour," "The Harvest Moon," and "As a Man Thinks." The last is also a study of the Jew in modern New York society. The melodramas, "Alabama" and "Arizona," were the first of a

series of plays which the author purposed writing on every state in the Union. He began with the "A's" but went no further than the "C's" in "Colorado."

MITCHELL, LANGDON. 1862—

The New York Idea. *Baker.*

Also in Quinn's "Representative American Dramas." *Century.*

The "Idea" of Mr. Mitchell's satirical comedy is that of "tandem divorce." This play, like "Becky Sharp" and "The New Marriage," was written for Mrs. Fiske. "Becky Sharp," Mr. Mitchell's dramatization of Thackeray's "Vanity Fair," is one of the most successful dramatizations ever made of a novel. Another version by Cosmo Gordon-Lennox was played by Miss Marie Tempest. Mr. Mitchell has also dramatized Thackeray's "Pendennis" and "The Adventures of François" by Dr. S. Weir Mitchell, his father.

FITCH, CLYDE. 1865-1909.

Plays. 4 vols. *Little, Brown.*

The memorial and definitive edition, with introductions by Montrose J. Moses and Virginia Gerson.

Clyde Fitch in his short life of forty-four years wrote over fifty plays, of which twelve are published in the memorial edition of his works.

Montrose J. Moses in "The American Dramatist" has said:

"We may more readily describe Mr. Fitch by saying that he was a typical New York dramatist, than a typical American dramatist . . . . Mr. Fitch nearly always wrote his plays with a definite actress in view. . . . It is hard to find a better portrait of Miss Barrymore than in 'Captain Jinks'; 'Her Own Way' is identified with Maxine Elliott, and 'Barbara Frietchie' is synonymous with Julia Marlowe. 'Beau Brummel' was well adapted to Richard Mansfield, but on the whole Fitch succeeded better with his women's parts than with his men's parts."

A characteristic feature of a typical Fitch comedy is the novelty of the scene and its incongruity for stage purposes. For instance, the curtain rises on "The Climbers" immediately after a funeral service; "The Stubbornness of Geraldine" has a scene on the deck of a Cunard liner; "The Way of the World" shows a christening party; and "The Girl with the Green Eyes," a party of Cook's tourists in the Vatican.

"Fitch was primarily a genial entertainer," says Charlton Andrews, and Barrett Clark speaks of "his constant application to what was curious and amusing in life rather than what was

significant." The sparkling and epigrammatic quality of the dialogue is the strongest point in Fitch's playwriting.

BROADHURST, GEORGE H. 1866—

Bought and Paid For. *French.*
Innocent. Adapted from the Hungarian. *French.*
Law of the Land. *French.*
The Man of the Hour. *French.*
What Happened to Jones. *French.*
Why Smith Left Home. *French.*

Mr. Broadhurst has written some very popular plays. "The Man of the Hour" was a successful melodrama of political muck-raking. "Bought and Paid For" has the greatest dramatic possibilities of any of the author's plays. Charlton Andrews says that although the theme "is a fundamentally tragic one, the play attained its extreme popularity chiefly on the strength of its comic relief. The characters are for the most part commonplace, not to say disgusting, the plot itself is disgusting to a degree, yet it all ends happily." The last two titles are amusing farces.

KLEIN, CHARLES. 1867-1915—

The Music Master. *Dodd, Mead; Grosset.*
The Lion and the Mouse. *French.*
The Gamblers. *French.*
Maggie Pepper. *French.*
The Third Degree. *French.*
The Next of Kin. *French.*
The Daughters of Men. *French.*
The District Attorney. *French.*

Charles Klein has been called "our leading journalist of the stage." The "muck-raking" of the Standard Oil Company some years ago inspired "The Lion and the Mouse." "The Third Degree" treats of confessions wrung by torture, and "The Gamblers" of the evils of metropolitan life.

MOODY, WILLIAM VAUGHN. 1869—1910.

Plays. *Houghton Mifflin.*
The Fire-Bringer. *Houghton Mifflin.*
The Masque of Judgment. *Houghton Mifflin.*
The Faith Healer. *Macmillan.*

Moody was both poet and dramatist. His fame as a dramatist rests on one play, "The Great Divide." This was originally entitled "A Sabine Woman" as the heroine encountered a fate similar

to that of the Sabine women of old, being rescued from the hands of two ruffians only to be carried off by her rescuer. "The Great Divide" was the separation between the Eastern culture of the heroine and the Western uncouthness of the hero. "The Great Divide" makes as good a claim to being the "great American drama" as "The Octopus" and "The Pit" make to being the "great American novel."

Moody's second prose play, "The Faith Healer," was a failure on the stage. "It is 'literary,' a notable example of poetic prose, essentially a closet drama."

DREISER, THEODORE. 1871—

Plays of the Natural and the Supernatural. *Lane.*

The Girl in the Coffin; Blur Sphere; Laughing Gas; In the Dark; The Spring Recital; The Light in the Window; Old Ragpicker.

"Experiments in closet drama, frankly intended merely for reading. Of the seven one-act plays, only three—the first, the third, and the last—could possibly be presented on the stage."

PINSKI, DAVID. 1872—

The Treasure. Translated by Ludwig Lewisohn. *Huebsch.*

Three Plays. Translated by Isaac Goldberg. *Huebsch.*

Isaac Sheftel; The Last Jew; The Dumb Messiah.

Six Plays of the Yiddish Theatre. *Luce.*

Ten Plays. Translated from the Yiddish by Isaac Goldberg. *Huebsch.*

Professor Baker of Harvard has referred to Pinski as one of the greatest dramatists of the twentieth century. These plays are translated from the Yiddish, a tongue which Pinski "has helped to raise from a despised jargon to a sensitive instrument of beauty."

MACKAYE, PERCY. 1875—

Plays. *Macmillan.*

Canterbury Pilgrims. Opera edition. *Macmillan.*

The opera by Reginald De Koven was founded on this play.

The Scarecrow; or, The Glass of Truth. A tragedy of the ludicrous. *Macmillan.*

Caliban; By the Yellow Sands. *Doubleday, Page.*

A Thousand Years Ago; A Romance of the Orient. *Doubleday, Page.* (*Dramatic League Series.*)

Yankee Fantasies. Five one-act plays. *Duffield.*

Anti-Matrimony. A Satirical Comedy. *Stokes.*

To-Morrow. *Stokes.*

Sanctuary. A Bird Masque. *Stokes.*

Rip Van Winkle. Folk-Opera. *Knopf.*

The Pilgrim and the Book. A dramatic service for churches. *American Bible Society.*

Percy MacKaye is the chief exponent of the poetic drama in America to-day. His "Fenris the Wolf," "Jeanne d'Arc," and "Sappho and Phaon" are better closet than theatrical dramas. "The Canterbury Pilgrims," a pageant drama in prose, was produced in 1909 when the city of Gloucester, Mass., celebrated its founding. "The Scarecrow" is derived from Hawthorne's "Feathertop" in "Mosses from an Old Manse." Hawthorne imagined a scarecrow posing as a fine gentleman; MacKaye saw the sham gentleman striving to be real. "Mater" and "Anti-Matrimony" are the most humorous and sparklingly cynical of MacKaye's plays. "To-Morrow" deals with the subject of eugenics—the improvement of the human race.

TORRENCE, RIDGELY. 1875—

Abelard and Héloise. *Scribner.*

El Dorado. *Lane.*

Plays for a Negro Theater. *Macmillan.*

Granny Maumee; The Rider of Dreams; Simon the Cyrenian.

"By establishing in New York a theater in which plays of negro life are presented by negroes, Ridgely Torrence may be earning for himself the laurels of a second emancipator, for it is quite conceivable that such a theater may do as much toward making America understand the negro soul as the Irish Literary Movement—especially the Abbey Theater—has done toward acquainting a portion at least of the English speaking world with the soul of Cathleen ni Houlihan."—(*Dial.*)

MIDDLETON, GEORGE. 1880—

Embers. (One-act plays.) *Holt.*

Tradition. (One-act plays.) *Holt.*

Nowadays. *Holt.*

Possession. (One-act plays.) *Holt.*

The Road Together. *Holt.*

Masks. *Holt.*

Criminals. (One-act play about marriage.) *Huebsch.*

The Light of the World. (With Guy Bolton.) *Holt.*

Mr. Middleton is the playwright of one-act plays. He takes his art very seriously, and the one-act play, formerly a trifle and mere "curtain raiser," has become in his hands a satisfying and significant piece of work. He is an advocate of the one-act play as a means of presenting and forwarding issues of the day. His

plays deal with current topics; such as feminism, divorce, and suffrage. Each one has a message, which at times verges on propaganda.

SHELDON, EDWARD B. 1886—

Romance. *Macmillan.*
The Garden of Paradise. *Macmillan.*
The Boss. *Century.* (In Quinn's "Representative American Plays.")

Few young playwrights have had the brilliant career of Edward Sheldon. His first three plays, "Salvation Nell," "The Nigger," and "The Boss," all met with marked success. "The Nigger" deals with racial prejudice. The hero, feeling always a hatred of the negro race, discovers himself to be of negro blood. The play is a melodrama, although the theme is one for tragedy. "Romance" is a play that is built backward. The reversed time sequence is an interesting dramatic experiment. The prologue opens in the present and is followed by three acts which take place forty years before.

WILDE, PERCIVAL. 1887—

Confessional and Other American Plays. (Four one-act plays.) *Holt.*
Dawn. (Six one-act plays.) *Holt.*
The Unseen Host and Other War Plays. *Little, Brown.*

Percival Wilde is said to have had more plays produced in American little theaters than any other American author. Like Middleton, he is a master of the one-act drama, but his themes are less modern. Wilde's plays have been characterized as "short, sharp, decisive episodes, notable for force, interest, and at times humor."

WALKER, STUART.

Portmanteau Plays. *Stewart & Kidd.*
More Portmanteau Plays. Second Series. *Stewart & Kidd.*
Portmanteau Adaptations. Third Series. *Stewart & Kidd.*

One-act plays by the inventor and director of the Portmanteau Theater.

O'NEILL, EUGENE G. 1888—

Thirst and other One Act Plays. *Badger.*
The Moon of the Carribees and Other One Act Plays. *Boni & Liveright.*
Beyond the Horizon. *Boni & Liveright.*
The Emperor Jones. *Stewart & Kidd.*
The Emperor Jones; Diff'rent; The Straw. *Boni & Liveright.*

WOMEN DRAMATISTS

Brown, Alice. 1857—
Children of Earth. *Macmillan; French.*
Won the $10,000 prize at the Ames Little Theater.

Austin, Mary. 1868—
The Arrow-Maker. *Houghton Mifflin.*
Notable Indian Play.

Crothers, Rachel.
A Man's World. *Badger.*
The Rector. *French.*
Three of Us. *French.*
He and She. *Century.* (In Quinn's "Representative American Plays.")
Criss Cross. *Dick.*
Miss Crothers is the most successful playwright among women dramatists to-day. "A Man's World" was produced by Mary Mannering; "He and She" by the Talliaferro Sisters; and "Myself Bettina" by Maxine Elliott.

Peabody, Josephine Preston. (Mrs. Lionel Marks.) 1874—
The Chameleon. *French.*
Marlowe. *Houghton Mifflin.*
The Piper. *Houghton Mifflin.*
The Wolf of Gubbio. *Houghton Mifflin.*
Fortune and Men's Eyes. (One-act play.) *Houghton Mifflin; French.*
Wings: a Drama in One Act. *French.*
Mrs. Marks writes the most actable poetic drama in America to-day. Her Stratford prize play, "The Piper," was produced by the Benson players at Stratford-on-Avon, and also in America with great success. "The Wolf of Gubbio" is based on the life of St. Francis of Assisi.

Dix, Beulah Marie. 1876—
Across the Border. *Holt.*
A peace play in one act and four scenes.
Allison's Lad and Other Martial Interludes. *Holt.* (Six one-act dramas.)
Moloch. *Knopf.*
A powerful "peace" play in three acts, with Prologue and Epilogue.

MacKay, Constance D'Arcy.
The Beau of Bath. (Six one-act plays of eighteenth century.) *Holt.*

The Forest Princess and Other Masques. *Holt.*
The House of the Heart and Other Plays for Children. *Holt.*
The Silver Thread and Other Folk Plays for Young People. *Holt.*
Patriotic Plays and Pageants for Young People. *Holt.*
Plays of the Pioneers. *Harper.* (Six historical pageant plays.)

Miss MacKay is interested in the theater as an educational force. In addition to her plays she has written: "How to Produce Children's Plays," "Costumes and Scenery for Amateurs," "Patriotic Drama in Your Town," and "The Little Theater in the United States." All published by Holt.

GLASPELL, SUSAN. (Mrs. George Cram Cook). 1882—
Plays. *Small, Maynard.*

Eight short plays—two having been written in collaboration with George Cram Cook.

QUESTIONS

1. What are the plays of the "47 Workshop"?
2. Name two anthologies of American plays.
3. What is the best book of criticism on American drama?
4. What series of plays consists entirely of American plays?
5. Give the titles of four books on the technique of play-writing.
6. Who has written a book on the Insurgent Theater? The Twentieth Century Theater? The People's Theater?
7. What playwrights have written books on the theater?
8. Who is called the "Dean of American Drama"?
9. What series of plays did Augustus Thomas project?
10. On what play did Howard base his "Autobiography of a Play"?
11. What two dramatic versions have we of "Vanity Fair"?
12. How many plays did Fitch write? Name five.
13. What play is most often called "the great American drama"?
14. Name plays by the author of "Sister Carrie" and "Jennie Gerhardt."
15. What play of MacKaye's has been given a musical setting?
16. Name three writers of poetic drama.
17. Who has written plays for negroes?
18. Who has written plays in Yiddish?
19. Who wrote "The Woman"? "The Nigger"?
20. Name two prize plays.
21. Name an Indian play. A peace play.
22. Who are our leading one-act playwrights?
23. What play by MacKaye was suggested by a story of Hawthorne's?

CHAPTER XVI.

CONTEMPORARY ENGLISH DRAMA

JONES, HENRY ARTHUR. 1851—

Saints and Sinners. *Macmillan.*
The Crusaders. *Macmillan.*
Sweet Will. (One act.) *French.*
The Tempter. (Tragedy in verse.) *French.*
Judah. *French.*
Michael and His Lost Angel. *Macmillan.*
The Rogue's Gallery. *French.*
Carnac Sahib. *Macmillan.*
The Physician. *French.*
The Triumph of the Philistines. *French.*
The Liars. *French.*
The Manœuvres of Jane. *French.*
Mrs. Dane's Defence. *French.*
Whitewashing Julia. *French.*
A Clerical Error. (One act.) *French.*
Joseph Entangled. *French.*
The Dancing Girl. *French.*
The Middleman. *French.*
The Silver King. (In collaboration.) *French.*
The Hypocrites. *French.*
The Case of Rebellious Susan. *French.*
The Masqueraders. *French.*
Dolly Reforming Herself. *French.*
The Divine Gift. *Doran.*
Mary Goes First. *Doubleday.*
The Lie. *Doran.*
The Theater of Ideas. (A burlesque allegory and three other plays.) *Doran.*
Elopements. *French.*
Harmony. *French.*
A Bed of Roses. *French.*
The Foundations of a National Drama. *Doran.*
The Renascence of the English Drama. *French.*

Jones was one of the earliest "reformers" of the Victorian drama. He was "a propagandist of the theater," and was always campaigning in its behalf. His interest in such questions as a national theater, the censorship of plays, the printing of plays, and the por-

trayal of religious life on the stage, led him to write almost as many prefaces and essays as Bernard Shaw.

Jones is regarded primarily as the moralist militant of the English stage. Thomas H. Dickinson in "The Contemporary Drama of England" says that Jones "was one of the first to realize the potency of the play in social reform. . . . The social-mindedness which he displays as a playwright characterizes all his thinking on the theater."

The interest of Jones's plays is mainly sociological. He strove to give the theater a new function, to make it a social force. Professor Chandler in "Aspects of Modern Drama" shows that Jones's favorite hero is the priestly hero. He has created a gallery of clergymen almost as large as Anthony Trollope's. A minister of the Church figures in "A Clerical Error," "Mrs. Dane's Defence," "The Crusaders," "The Hypocrites," "Whitewashing Julia"; and three times he has made use of the device of a clergyman's public confession of guilt—in "Saints and Sinners," in "Judah," and in "Michael and his Lost Angel."

Jones is a believer in the printing of plays for readers. Both "The Divine Gift" and "The Theater of Ideas" were published before being produced on the stage.

PARKER, LOUIS NAPOLEON. 1852—

Pomander Walk. *Lane; French.*
Disraeli. *Lane; French.*
Drake: A Pageant Play. *Lane.*
Joseph and His Brethren: A Pageant Play. *Lane.*
Mavourneen. *Dodd, Mead.*
The Aristocrats. *Lane.*
The Man in the Street. One act. *French.*

Parker has met with great success in the biographical-historical play, a type of drama which is of the ancient lineage of Shakespeare's chronicle plays and Bulwer-Lytton's "Richelieu." The life history of the Earl of Beaconsfield as set forth in "Disraeli" is fairly accurate though necessarily episodic, while the Biblical pageant-play of "Joseph and His Brethren" is largely spectacular in its interest.

PINERO, SIR ARTHUR WING. 1855—

The Cabinet Minister. *Baker.*
The Times. *Baker.*
The Magistrate. *Baker.*
Lady Bountiful. *Baker.*

The Hobby-Horse. *Baker.*
Dandy Dick. *Baker.*
The Schoolmistress. *Baker.*
The Weaker Sex. *Baker.*
The Amazons. *Baker.*
Sweet Lavendar. *Baker.*
The Benefit of the Doubt. *Dramatic Publishing Co.*
The Notorious Mrs. Ebbsmith. *Baker.*
The Princess and the Butterfly. *French.*
Trelawny of the "Wells." *Dramatic Publishing Co.*
The Gay Lord Quex. *Baker.*
The Money-Spinner. *French.*
Iris. *Baker.*
In Chancery. *French.*
Letty. *Baker.*
The Rocket. *French.*
The Squire. *French.*
A Wife Without a Smile. *Baker.*
His House in Order. *Baker.*
The Second Mrs. Tanqueray. *Baker.*
The Thunderbolt. *Baker.*
Preserving Mr. Panmure. *Baker.*
Mid-Channel. *Baker.*
Playgoers. (One act.) *French.*
The Big Drum. *Baker.*
The Profligate. *Baker.*
Hester's Mystery. *Baker.*
The Social Plays. Edited by Clayton Hamilton. vol. 1. *Dutton, Authorized Library Edition.* To be completed in five volumes. (Contains "The Second Mrs. Tanqueray" and "The Notorious Mrs. Ebbsmith.")

Pinero has been called "the playwright's playwright," because his technical skill in play construction is at present the supreme example for brother technicians. He has dramatic talent combined with theatrical talent to a high degree. The difference between these talents, and the rarity of their combination, he has pointed out in his lecture on Robert Louis Stevenson, published by the Dramatic Museum of Columbia University. Pinero is an expert craftsman of the theater. His plays were above all written for the stage. They make better acting than reading. Many of them are known as "actor proof" they are so well built that not even poor acting can spoil them.

His art is always greater than his subject matter. As Mr. Dickinson in "The Contemporary Drama of England" says, he "creates men and women excellently but thoughts only indifferently . . . this explains his failure when he starts his play with an idea and his invariable success when he starts with a group of people." The greater number of his plays are "domestic dramas" or "sex dramas." Unlike Henry Arthur Jones, Pinero shows no interest in social questions. Mr. Moses in "Representative British Dramas" says: "In the application of the word 'social' to Pinero, critics approach the very weakest side of his talent as a playwright, and to his claim to position in the British drama as a thinker."

Pinero's name is pronounced with the accent on the second syllable. Early generations of the family in Portugal spelled the name "Pinheiro."

WILDE, OSCAR. 1856—1900.

Plays. 4 vols. *Luce.*

An Ideal Husband. *Baker; Putnam.*

The Importance of Being Earnest. *Baker; French; Putnam, Ariel.*

Lady Windermere's Fan. *Baker; Putnam, Ariel; French.*

A Woman of No Importance. *Baker; Putnam.*

The Duchess of Padua. (Verse tragedy.) *Putnam.*

Salomé. *Luce; Lane; Putnam; Mosher.*

Vera, or The Nihilists. *Putnam.*

Plays. Complete in one volume. *H. S. Nichols.*

"Wilde was the first to produce a play which depends almost entirely for its success on brilliant talk. In this field Shaw is conspicuous. It was Wilde who taught him how, Wilde who, in four light comedies, gave the English stage something it had been without for a century. His comedies are irresistibly clever, sparkle with wit, with a flippant and insolent levity . . . the plots amount to almost nothing: talk, not the play, is the thing." (A. Edward Newton in "The Amenities of Book Collecting.")

"One cannot say that, without Wilde, Shaw would not have been; but one can say that had Oscar Wilde possessed Shaw's social conscience, his plays would not have rung false." (Montrose J. Moses.)

"Salomé," written by Wilde in French, is published by Luce both in French and in English. The translation was made by Lord Alfred Douglas and illustrated by Aubrey Beardsley.

SHAW, GEORGE BERNARD. 1856—

Cashel Byron's Profession. (A novel.) *Brentano.*

Plays Pleasant and Unpleasant. 2 vols. *Brentano.*
Vol. 1. Widowers' Houses—The Philanderer-Mrs. Warren's Profession.
Vol. 2. Arms and the Man—Candida—The Man of Destiny—You Never Can Tell.
Three Plays for Puritans. *Brentano.*
The Devil's Disciple—Cæsar and Cleopatra—Captain Brassbound's Conversion.
Man and Superman. *Brentano; French.*
John Bull's Other Island and Major Barbara. *Brentano.*
The Doctor's Dilemma—Getting Married—The Shewing Up of Blanco Posnet. *Brentano.*
Misalliance—Fanny's First Play—The Dark Lady of the Sonnets. *Brentano.*
Androcles and the Lion—Over-ruled—Pygmalion. *Brentano.*
Heartbreak House—The Great Catherine—Playlets of the War—O'Flaherty, V.C.—The Inca of Perusalem—Augustus Does His Bit—The Bolshevik Princess. *Brentano.*
Back to Methuselah. *Brentano.*
Also the following separately:
Widower's Houses. *Brentano; French.*
The Philanderer. *Brentano; French.*
Mrs. Warren's Profession. *Brentano; French.*
Arms and the Man. *Brentano; French.*
Candida. *Brentano; French.*
You Never Can Tell. *Brentano; French.*
The Admirable Bashville. *Brentano; French.*
The Devil's Disciple. *Brentano.*
Cæsar and Cleopatra. *Brentano; French.*
Captain Brassbound's Conversion. *Brentano; French.*
Man and Superman. *Brentano; French.*
John Bull's Other Island. *Brentano; French.*
Major Barbara. *Brentano; French.*
The Man of Destiny, and How He Lied to Her Husband. *Brentano; French.*
The Doctor's Dilemma. *Brentano; French.*
Getting Married. *Brentano; French.*
The Shewing-up of Blanco Posnet. *Brentano; French.*
Press Cuttings. *Brentano; French.*
Misalliance. *Brentano.*
Fanny's First Play, and The Dark Lady of the Sonnets. *Brentano.*

Shaw is the bookseller's dramatist. He is the anomalous instance of a playwright who was a success in book form before he was a

success on the stage; or, to be more exact, he was a failure on the stage until after he was a success in book form. His seven "Plays, Pleasant and Unpleasant" and his three "Plays for Puritans" were all written before 1900, and all but one presented on the stage. Not one met with noticeable success and most were downright failures. In 1898 appeared Shaw's first printed volume of plays, "Plays, Pleasant and Unpleasant." The instant popularity of these led to their re-trial in the theater where they met with conspicuous success. The fact that Shaw's early plays all had a large reading public before they had an audience is repeated in the case of his later work as well.

Shaw's best plays are what he calls "discussion plays." "Man and Superman," his longest play, is usually regarded as his masterpiece. His one play in verse, "The Admirable Bashville," is a dramatization of his novel "Cashel Byron's Profession."

BARRIE, SIR JAMES MATTHEW. 1860—

Quality Street. *Doran; Scribner; French.*

The Admirable Crichton. *Doran; Scribner; French.*

Half Hours. *Scribner; French.*

Pantaloon—The Twelve-Pound Look—Rosalind—The Will.

Der Tag. *Scribner.*

Peter Pan. (Retold and arranged by Frederick Orville Perkins.) *Silver, Burdett.*

Echoes of the War. *Scribner.*

The Old Lady Shows Her Medals—The New Word—Barbara's Wedding—A Well-Remembered Voice.

What Every Woman Knows. *Scribner; French.*

Alice Sit-by-the Fire. *Scribner.*

A Kiss For Cinderella. *Scribner.*

"Until very recently, Barrie has refused to print his plays; one reason for this was that since they were written to be produced, much of the charm and atmosphere would be lost if the dialogue were reduced to cold type. Finally, however, he has found a way of creating this necessary atmosphere: the stage-directions in his few printed plays supply the much-feared deficiency, and it is to be doubted whether the imaginative reader loses much by not seeing the plays on the stage." (Barrett H. Clark in "The British and American Drama of To-Day.")

Barrie's plays are typographically unique in that the dialogue is printed to a large extent in conversational form as in a novel, without indicating the separate rôles by name. The stage business is given in the form of descriptive narrative.

CHAMBERS, CHARLES HADDON. 1860—

The Tyranny of Tears. *Baker.*
The Awakening. *Baker.*
Sir Anthony. *French.*
The Idler. *French.*
Captain Swift. *French.*
The Open Gate. *French.*
The Saving Grace. *Brentano.*
Passers-by. *Brentano.*

"Haddon Chambers brought from New South Wales a little note of the Empire into English drama. In 'Captain Swift' he introduces a gentleman thief adventurer from the 'bush,' of an order that was to be used much later. His best play is 'The Tyranny of Tears,' persistently referred to as showing a Wilde influence." Thomas H. Dickinson.

Mr. Charlton Andrews speaks of the unusual theme employed by Chambers in "his quaintly humorous and pathetic play, 'Passers-by.' In the Beatrice Dainton of this piece, too, we find a rôle of actual heroic martyrdom."

SUTRO, ALFRED. 1863—

Mollentrave on Women. *French.*
The Price of Money. *French.*
The Walls of Jericho. *French.*
John Glayde's Honor. *French.*
The Fascinating Mr. Vanderveldt. *French.*
The Builder of Bridges. *French.*
The Fire-Screen. *French.*
The Perplexed Husband. *French.*
The Two Virtues. *Brentano.*
Five Little Plays. *Brentano.*

The Man in the Stalls—The Man on the Kerb—The Open Door—The Bracelet—A Marriage Has Been Arranged.

Freedom. *Brentano.*
The Barrier. *French.*
The Perfect Lover. *French.*
The following one act plays: *French.*

The Bracelet.
Carrots.
The Correct Thing.
Ella's Apology.
A Game of Chess.

The Gutter of Time.
A Maker of Men.
The Man on the Kerb.
Mr. Steinmann's Corner.
The Salt of Life.
The Open Door.
A Marriage Has Been Arranged.

Sutro, while nearly as prolific as Jones and Pinero, is far less significant as a playwright. His plays are "smartly written" and always entertaining and amusing. His cardinal rule for playwriting, Mr. Charlton Andrews gives as "Never be dull." He succeeds best in the artificial comedy of manners, which he patterns on foreign models.

ZANGWILL, ISRAEL. 1864—
The Melting Pot. *Macmillan; French.*
The Next Religion. *Macmillan.*
The War God. *Macmillan.*
Plaster Saints. *Macmillan.*

Zangwill's plays all belong to "the drama of social criticism." The conception of America in his masterpiece as "God's crucible, the great melting pot where all the races of Europe are melting and refining" is so adequately set forth that many critics feel that "the great American drama" has been written by an Englishman.

BENNETT, ARNOLD. 1867—
Cupid and Commonsense. *Doran.*
What the Public Wants. *Doran.*
The Honeymoon. *Doran; French.*
Polite Farces for the Drawing Room. *Doran; French.*
The Stepmother—A Good Woman—A Question of Sex.
Milestones. (In collaboration with Edward Knoblock.) *Doran.*
The Great Adventure. *Doran; French.*
The Gates of Wrath. *Doran.*
The Title. *Doran.*
Judith. *Doran.*
Sacred and Profane Love. *Doran.*

Since the entrance of Barrie, Galsworthy, and Bennett into the field of the drama, the "ambidexterous" novelist-dramatist has become a familiar figure in contemporary letters. Bennett's turning to the drama was rather in a spirit of bravado. He challenged the statement that it was "more difficult to write a play than a novel," and claimed that "no technique is so crude and simple as

the technique of the stage." His easy success in the drama is supposed to disprove the difficulty of the form.

"Cupid and Commonsense" has the theater for its theme. "The Great Adventure" is a dramatization of his novel, "Buried Alive." "What the Public Wants" is "a travesty of modern newspaper methods." "Milestones," a history of a family through three generations, seems to have been written in deliberate defiance of the time-honored dramatic law of the "three unities," which orders that a play shall depict "one action, in one day, in one place."

GALSWORTHY, JOHN. 1867—

Plays. First Series. *Scribner.*

The Silver Box—Joy—Strife.

Plays. Second Series. *Scribner.*

The Eldest Son—The Little Dream—Justice.

Plays. Third Series. *Scribner.*

The Fugitive—The Pigeon—The Mob.

Plays. Fourth Series. *Scribner.*

A Bit o' Love—The Foundations—The Skin Game.

Also each of the above plays published separately. *Scribner.*

Galsworthy's plays are in the nature of social documents. "The Pigeon" treats fully of the futility of charity toward the "submerged tenth." "Strife" deals with the war between capital and labor; "Justice" with the horrors of the prison system; "The Mob" with the jingoism of the South African war; "The Silver Box" with the subject of "one law for the rich and one law for the poor."

Mr. Dickinson says of Galsworthy: "He undertook playwrighting as no artistic enterprise but as an opportunity in propaganda. . . . With him a play is a studious documenting of a social case without partisanship and without heat." The charge of using the drama for purposes of propaganda is hard to sustain against Galsworthy if we admit that he presents the "social case without partisanship." Galsworthy holds no brief in any case. He is not a reformer but an observer, although his mere observations have led to reform, as in the case of "Justice" and the prison evils. Every Galsworthy play has a theme but not a thesis.

HANKIN, ST. JOHN. 1869-1909.

Dramatic Works. 3 vols. *Kennerley.*

The Return of the Prodigal. *French.*

The Cassilis Engagement. *French.*

The Charity That Began at Home. *French.*

The Two Mr. Weatherbys. *French.*

Hankin was a man of independent means whose influence and support did much for the "New Drama" and the "Free Theater" in England. On account of his early death, his dramatic contributions remain works of promise rather than of achievement. Because of his scholastic method of playwriting, he is known as an "academic" playwright. Mr. Dickinson in "The Contemporary Drama of England" calls Hankin "a studious Oscar Wilde whose plays have wit but no comedy flavor."

Mr. Moses in "Representative British Dramas" says: "The reader is recommended to the introductory essay by John Drinkwater in the definitive edition of St. John Hankin's Works. But more enlightening even than what Drinkwater has to say are the several essays which are included in the third volume of the plays."

KENNEDY, CHARLES RANN. 1871—

The Servant in the House. *Harper; French.*
The Winterfeast. *Harper.*
The Terrible Meek. *Harper.*
The Necessary Evil. *Harper.*
The Idol Breaker. *Harper.*
The Rib of the Man. *Harper.*
The Army With Banners. *Huebsch.*

Mr. Kennedy stands supreme in the field of the homiletic drama. He writes modern morality plays, each in the nature of a sermon. His most successful play, "The Servant in the House," which introduces the figure of the Christ upon the stage, is a memorable achievement in that it gave offence to no one.

MAUGHAM, WILLIAM SOMERSET. 1874—

Jack Straw. *Sergel.*
Lady Frederick. *Sergel.*
Landed Gentry. *Sergel.*
A Man of Honour. *Sergel.*
The Tenth Man. *Sergel.*

Maugham, who is a physician, began his literary career as a playwright. He has since abandoned the drama for the novel and has been equally successful in the two fields.

DAVIES, HUBERT HENRY. 1876—

Cousin Kate. *Baker.*
Mrs. Gorringe's Necklace. *Baker.*
The Mollusc. *Baker.*
Lady Epping's Lawsuit. *Baker.*

A Single Man. *Baker.*
Doormats. *French.*

Mr. Dickinson says of Davies: "The author of very few plays, he is the creator of solid comedy. He is that most unusual thing in the theater, a writer of scholarly mind who conceals resolute thinking under flexible artistry."

"The Mollusc" has become a classic among English comedies. It is a satire of the human malady of "molluscry," a laziness of mind and body, which the Italians call *dolce far niente* and the Russians *oblomovism.* "The Mollusc" strongly recalls "Oblomov" by Ivan Goncharov (*Macmillan.*)

BARKER, HARLEY GRANVILLE. 1877—
The Madras House. *Little, Brown.*
The Marrying of Ann Leete. *Little, Brown.*
The Voysey Inheritance. *Little, Brown.*
Waste. *Little, Brown.*
Souls on Fifth. *Little, Brown.*
Three Plays. *Brentano.*
The Marrying of Ann Leete—The Voysey Inheritance—Waste.
Three Short Plays. *Little, Brown.*
Rococo—Votes by Ballot—Farewell to the Theatre.
Prunella or Love in a Dutch Garden. (Verse in collaboration with Laurence Housman.) *Little, Brown; French.*
The Harlequinade. (Verse.) *Little, Brown.*

Mr. Barker is equally famous as a producer of plays and as a dramatist. Associated in turn with the Stage Society and with the Court Theater, he has been prominent in the movement of the new drama, and has always been a great innovator and experimenter in the theater.

Mr. Moses points out that Barker belongs to a literary group "intent on bridging the gap that for so long a time separated the stage and literature. His literary quality dominates and makes subservient the drama elements in his plays. This is strange, since he is one of the British playwrights who has had most to do with the stage as an actor and as a manager."

BESIER, RUDOLF. 1878—
Don. *Duffield.*
Lady Patricia. *Duffield.*

Mr. Besier has written two comedies of manners of a high order. "Don" is a "study of Quixotism" and "Lady Patricia" a "satire on preciosity." The plays are models of dramatic construc-

tion, the dialogue is brilliant and clever, and the lines of thought introduced are almost too numerous.

HOUGHTON, STANLEY. 1881-1914.

The Younger Generation. *French.*
Independent Means. *French.*
Hindle Wakes. *Luce.*
Five One-Act Plays. *French.*

The Dear Departed—Fancy Free—The Master of the House—Phipps—The Fifth Commandment.

The complete works of Houghton have been published abroad by Constable in three volumes. "Extravagantly hailed for a time, the perspective of months is enough to place him as little more than a competent workman. Houghton is a Hankin without comedy. Belonging to a Midland group of writers, his work lacks the refinements of manner." (Thomas H. Dickinson). "Hindle Wakes," Houghton's best play, is always mentioned in the same breath with "The Eldest Son" by Galsworthy.

IRISH DRAMA

It is the custom to group under Irish Drama not the writers who were born in Ireland, which would include Shaw and Wilde, but the writers whose dramas are Irish in subject and setting.

The best books on the Irish school are:

Contemporary Drama of Ireland. By Ernest A. Boyd. *Little, Brown.*
Irish Plays and Playwrights. By Cornelius Weygandt. *Houghton Mifflin.*

MOORE, GEORGE. 1857—

The Apostle. *Luce.*
Elizabeth Cooper. *Luce.*
Esther Waters. *Luce; Brentano.*

"In "Esther Waters" the novelist dramatized his novel of the same name.

GREGORY, LADY AUGUSTA. 1859—

The Image. *Luce.*
Seven Short Plays. *Putnam; French.*

The Rising of the Moon—The Jackdaw—Spreading the News—Hyacinth Halvey—The Workhouse Ward—The Travelling Man—The Gaol Gate.

Irish Folk-History Plays. 2 vols. *Putnam.*

Vol. 1. Tragedies. Grania—Kincora—Dervorgilla.

Vol. 2. Tragic-comedies. The Canavans—The White Cockade—The Deliverer.

New Comedies. *Putnam.*

The Bogie Man—The Full Moon—Coats—Damer's Gold—McDonough's Wife.

The Kiltartan Molière. (Translations from the French.) *Luce.*

The Golden Apple. (A play for Kiltartan children.) *Putnam.*

Lady Gregory was the manager of the Abbey Theater in Dublin and one of the founders of the Irish National Theater Society.

YEATS, WILLIAM BUTLER. 1865—

Poems and Plays. 2 vols. *Macmillan.*

Vol. II. contains:

Countess Cathleen—The Land of Heart's Desire—The Shadowy Waters—On Balis Strand—The King's Threshold—Deirdre.

The Land of Heart's Desire. *Baker; Dodd; Mosher; French.*

The Hour Glass and Other Plays. *Macmillan.*

Containing The Hour Glass—Cathleen Ni Houlihan—The Pot of Broth.

Yeats has written all his plays for the Irish Literary Theater. His poetic dramas are his best.

SYNGE, JOHN MILLINGTON. 1871—1909.

Complete Works. 4 vols. *Luce.*

Vol 1. In the Shadow of the Glen—Riders to the Sea—The Well of the Saints—The Tinker's Wedding.

Vol. 2. The Playboy of the Western World—Deirdre of the Sorrows—Poems—Translations.

Vol. 3. The Aran Islands.

Vol. 4. The Vagrants of Wicklow—In West Kerry—In the Congested Districts—Under Ether.

Synge wrote the most noted play in the Abbey Theatre's repertory, "The Playboy of the Western World" which George Moore called "the most original piece of stage literature that has been written since Elizabethan times."

DUNSANY, LORD. 1878—

Five Plays. *Little, Brown.*

The Gods of the Mountain—The Golden Doom—King Argimenes and the Unknown Warrior—The Glittering Gate—The Lost Silk Hat.

A Night at an Inn. *The Sunwise Turn.*

Plays of Gods and Men. *Luce.*

The Tents of the Arabs—The Laughter of the Gods—The Queen's Enemies—A Night at an Inn.

Of all the Irish playwrights Dunsany is the least parochial in spirit. He is a great lover of the peasants and of peasant literature, but he does not write peasant literature himself. Mr. Moses says: "There is not one of his plays which as yet has hinted at a national consciousness like Yeats's 'Cathleen Ni Houlihan.' He does not seem to be wedded to the cause of the Irish Theater. Nor has he from the Irish viewpoint made use of the folklore of Ireland."

COLUM, PADRAIC. 1881—

Three Plays. *Little, Brown.*

Fiddler's House—The Land—Thomas Muskerry.

Mogu the Wanderer; or, The Desert. *Little, Brown.*

Colum is one of the founders of the Irish National Theater. His plays were attacked in Ireland for depicting a "degraded type of Irish life." His three dramas are the first of a series which he had planned, dealing with the various classes in Ireland, from the peasant to the intellectual. Mr. Colum is now living in America.

JOYCE, JAMES. 1882—

Exiles. *Huebsch.*

A three-act play of spiritual and psychological conflict among four people, a married couple, a journalist, and a spinster. A distinguished piece of work although of baffling obscurity in places.

QUESTIONS

1. Mention three modern historical plays founded on the lives of great men.
2. Is "The Theater of Ideas" by Jones criticism?
3. What dramatist created a gallery of clergymen in his plays?
4. Who is regarded as the moralist militant of the English stage?
5. Why is "Social Plays" a poor title for Pinero's dramas?
6. In what language was Salomé written?
7. What play did Shaw write in blank verse?
8. Who are the three most prolific playwrights in contemporary English drama?
9. What early play of Barrie's does French publish?
10. Name three novelists who are also playwrights?
11. Where do the essays of St. John Hankin appear?
12. What play is sometimes classed with "The Great Divide" as "the great American drama"?

13. Name two modern plays which introduce the Christ upon the stage.
14. Name a play by the author of "Of Human Bondage" (Doran).
15. What play did Bennett write in collaboration with the author of "Kismet"?
16. What Russian novel is similar in theme to "The Mollusc"?
17. What work of Thomas Hardy's did Granville Barker produce?
18. Name two poetic dramas by Barker.
19. What plays of Stanley Houghton's and of Galsworthy's are always mentioned together?
20. Name two works of criticism on Irish drama.
21. What French dramatist did Lady Gregory translate?
22. Who wrote "Cathleen Ni Houlihan"?
23. What Irish dramatist planned a series of plays on the various classes in Ireland?
24. Of the Irish playwrights who is the least Irish in theme?
25. Which of his novels did George Moore dramatize?

CHAPTER XVII.

CONTINENTAL DRAMA OF TODAY

THE AMOUNT of Continental drama available in English translation is creditably large, and the translations are, on the whole, adequate renderings of the originals. Some few translators have achieved distinction in their work; notably, William Archer with his translation of Ibsen (*Scribner*); Edwin Björkman with Strindberg and Bjornson (*Scribner*); Ludwig Lewisohn with Hauptmann (*Huebsch*); and above all, Arthur Symons with his difficult poetic translations of d'Annunzio's "Francesca da Rimini" and Hofmannsthal's "Electra."

"The Continental Drama of To-Day" by Barrett H. Clark (*Holt*) is a book of outlines which forms an excellent guide to foreign drama. The book of the greatest value in the study of contemporary drama, foreign or English, is Frank W. Chandler's "Aspects of Modern Drama" (*Macmillan*). This is virtually an encyclopedia of plots. The bibliographical lists, the critical valuations, and the absorbing interest of the narratives make it one of the most readable of books.

NORWAY

IBSEN, HENRIK. 1828—1906.

Dramatic Works. Edited and translated by William Archer. 13 vols. *Scribner.*

Peer Gynt. Translated in the original meter. *Little, Brown, Modern Drama Series; Baker.*

A Doll's House. Ghosts. An Enemy of the People. *Boni Modern Library.*

Hedda Gabler. Pillars of Society. The Master Builder. *Boni Modern Library.*

The Wild Duck. Rosmerholm. The League of Youth. *Boni Modern Library.*

Brand. A Dramatic Poem. *Scribner; Four Seas; Dutton, Everyman's.*

A Doll's House. The Wild Duck. The Lady from the Sea. *Dutton, Everyman's.*

Ghosts. The Warriors of Helgeland. An Enemy of the People. *Dutton, Everyman's.*

Lady Inger of Ostraat. Love's Comedy. The League of Youth. *Dutton, Everyman's.*

The Pretenders. Pillars of Society. Rosmerholm. *Dutton, Everyman's.*

A Doll's House. *Dutton, Everyman's; Appleton; Baker; Luce; Putnam.*

The Pretenders. *Dutton.*

A Doll's House. Little Eyolf. *Luce.*

Plays. 12 vols. *Baker.*

Ibsen wrote twenty-eight plays of which all but seven have been translated into English. There are three periods traceable in Ibsen's work. To the first period, which is called his romantic period, belong the poetical plays, "Brand" and "Peer Gynt," and the historical plays, "The Pretenders" and "Emperor and Galilean." To the second period, his sociological period, belong the "social" plays, "A Doll's House," "The Pillars of Society," "Ghosts," and "An Enemy of the People. To the third period, the psychological period, belong the plays of "Little Eyolf," "The Wild Duck," "The Lady from the Sea," and "The Master Builder," which are all full of symbolism, mysticism, and allegory.

Professor Chandler says in "Aspects of Modern Drama": "Of the modern drama of ideas the chief exponent is Henrik Ibsen. He writes primarily for the intellectual. He wishes to do more than stir the feelings or win esthetic approval. He is interested in certain truths by which he believes men and women should be guided in their conduct. Having conceived such a truth, he develops a plot and characters to render it explicit."

Ibsen's plays mark the turning point in modern drama. They were not only advanced in technique but also subversive in thought. "A Doll's House," still his most popular play among general readers, first brought him international reputation, and it was said at the time of its appearance that when "Nora" in the last act of the play, goes out and slams the door, "the slamming of that door was heard all over Europe."

BJORNSON, BJORNSTJERNE. 1832—1910.

Plays. First series. (The New System. The Gauntlet. Beyond Our Power.) Translated by E. Björkman. *Scribner.*

Plays. Second series. (Love and Geography. Beyond Human Might. Laboremus.) Translated by E. Björkman. *Scribner.*

Plays. Vol. I. Three Comedies (The Newly Married Couple. A Gauntlet. Leonarda.) *Dutton, Everyman's.*

Plays. Vol. II. Three Dramas. (The Editor. The Bankrupt. The King.) *Dutton, Everyman's.*

Leonarda. *Sergel.*

Mary, Queen of Scots. *August Sahlberg.*

Sigurd Slembe. *Sergel; Houghton Mifflin.*

Arnljot Gelline. A lyrical epic. *American-Scandinavian Foundation.*

"Bjørnstjerne Bjørnson is the first Nowegian poet who can in any sense be called national. The national genius, with its limitations as well as its virtues, has found its living embodiment in him." —Professor Boyesen in "Essays on Scandinavian Literature." (*Scribner.*) Bjørnson is so popular as a writer in his native country that it is said that "to mention his name is like running up the flag of Norway."

Bjørnson is the foremost poet and novelist of Norway and ranks next to Ibsen as a dramatist. Eleven of his novels are published by Macmillan and three by Houghton Mifflin. Bjørnson's earliest dramas were folk plays. "Sigurd Slembe" and "Sigurd the Crusader" are based on native sagas. His first dramatic triumph came with his historical play, "Mary, Queen of Scots." This play is "eminently actable, presenting striking tableaux and situations," and the character of Mary "lies half-way between the amorous young tigress of Swinburne and the statuesque martyr of Schiller." (Boyesen.) "The Gauntlet" is Bjørnson's best-known play and probably his masterpiece. In this play and also in "Leonarda" he deals with the question of the "double standard." "The New System" is a social satire, showing "the effect of the 'small state' upon its citizens." "Beyond Our Power," also translated as "Beyond Human Might," deals with psychopathological phenomena. Among his lighter plays are "The Newly-Married Couple" and "Love and Geography." "The Editor" concerns the tyranny of the press; "The Bankrupt," financial honesty; "The King" satirizes the institution of royalty.

SWEDEN

STRINDBERG, AUGUST. 1849—1912.

Plays. First series. (The Dream Play. The Link. The Dance of Death.) Translated by E. Björkman. *Scribner.*

Plays. Second series. (Creditors. Pariah. Miss Julia. The Stronger. There Are Crimes and Crimes.) Translated by E. Björkman. *Scribner.*

Plays. Third series. (Advent. Simoon. Swanwhite. Debit and

Credit. The Thunderstorm. After the Fire.) Translated by E. Björkman. *Scribner.*

Plays. Fourth series. (The Bridal Crown. The Spook Sonata. The First Warning. Gustavus Vasa.) Translated by E. Björkman. *Scribner.*

Plays. Vol. I. (The Father. Countess Julie. The Stronger. The Outlaw.) *Luce.*

Plays. Vol. II. (Comrades. Easter. Pariah. Facing Death.) *Luce.*

Plays. Vol. III. (Swanwhite. Advent. The Storm.) *Luce.*

Easter. Translated by Velma Swanston Howard. *Stewart and Kidd.*

Lucky Pehr. Translated by Velma Swanston Howard. *Stewart & Kidd.*

Master Olof. Religious political drama. *American-Scandinavian Foundation.*

Miss Julie. The Creditor. The Stronger Woman. Motherly Love. Paria. Simoon. *Boni, Modern Library.*

Simoon. Debit and Credit. The Outcast. *Badger.*

Advent. *Badger; Four Seas.*

Fröken Julie. *Brown; Badger, Poet Lore Plays.*

The Creditor. *Brown; Badger.*

Swanwhite, *Brown.*

Motherlove. *Brown.*

Strindberg is Sweden's greatest dramatist. His pessimism and his hatred of women have won for him the title of "the Swedish Schopenhauer." Professor Henderson in "European Dramatists" says: "Strindberg's attacks upon woman, so-called, are repellant and repulsive in an abnormal degree. It is no matter for surprise that he has been classified as the arch misogynist, the most radical woman-hater in the post-Schopenhauer era." "The Father," "Miss Julia," "Creditors," and "Comrades" contain Strindberg's severest arraignment of woman. Strindberg was three times married and three times divorced, and his woman-hating plays are thought to reflect many of his own marital difficulties. "The Link," says Professor Henderson, is "a virtual replica of Strindberg's own suit for divorce from his first wife."

While Strindberg's nature had its dark side, he was capable of producing idealistic and beautiful plays. Of these "Lucky Pehr," an allegorical play in five acts, is said to have greatly influenced Maeterlinck in the writing of "The Blue Bird." "Swanwhite" is a fairy drama for children. "The Bridal Crown" is a folklore play, full of symbolism, and "The Dream Play" is of the most delicate fancy. "There Are Crimes and Crimes" should be inseparable from "Advent" with which it was originally published under one

title. "The Dance of Death" is another "dramatization of the workings of conscience" of which Professor Henderson says: "In stateliness, sweep and grandeur, it ranks with the masterpieces of the Greek drama."

Strindberg is a master of the one-act play, the dramatic form in which his influence has been greatest. "The Stronger" is a dramatic monologue in which only two characters appear on the stage. "Pariah" is a dialogue between two men. "Motherlove" is a one-act play of the same theme as "Mrs. Warren's Profession." "Simoon" deals with religious fanaticism. "Debit and Credit," "The Storm," and "The Spook Sonata" are other noteworthy one-act dramas.

Of Strindberg's "Plays of the Seasons," "Easter," "Midsummer," Christmas," only the first has been translated.

SPAIN

Spanish Drama contains few names well-known to English readers. Lope de Vega (1562—1635) with his 1,800 plays is practically unknown to us. Calderón (1600—1681), who left 120 plays, is a more familiar name, owing to Edward Fitzgerald's unceasing translation of him. (*Dutton.*)

Modern Spanish drama is the subject of two recent books:

Contemporary Spanish Dramatists. Translated by Charles A. Turrell. 1846—. *Badger.*

Masterpieces of Modern Spanish Drama. Translated and edited by Barrett H. Clark. 1890—. *Duffield.*

Professor Clark's volume is an anthology of translations with a critical preface.

Echegaray, Jose. 1833—1916.

The Great Galeoto. *Badger; Four Seas; Doubleday, Page; Lane; Duffield.*

Always Ridiculous. *Badger.*

Madman or Saint. *Badger, Poet Lore Plays.*

Mariana. *Boni & Liveright; French; Little, Brown.*

The Son of Don Juan. *Little, Brown.*

Echegaray is the best-known of the Spanish dramatists of today. His masterpiece, "The Great Galeoto," has been produced in America under the title, "The World and His Wife," an adaptation made by Charles Frederic Nirdlinger (*Kennerley*). A "Galeoto" is synonymous with a "go-between," as Galeoto was the author of

the book to which Dante makes Francesca attribute her sin with Paolo. Suspicion is the go-between in this play, suspicion which tends to create the evil it suspects.

Nearly all of Echegaray's plays deal with the theme of honor, one of the most frequent themes in the plays of Lope de Vega and of Calderón. "Mariana" deals with the honor of the sex-relation; "Madman or Saint" with the honor of an idealist. "Mariana" is theatrical, melodramatic, and full of bloodshed. "Madman or Saint" bears an inevitable resemblance to "Don Quixote."

Echegaray was awarded the Nobel Prize for the idealistic strain of his work. His plays are essentially romantic; the plots, while ordinary, are well constructed. While Echegaray's dramas are said to be thoroughly national in spirit, they show no trace of modernity.

PEREZ GALDOS, BENITO. 1845—1920.

Electra. *Sergel; Badger, Contemporary Spanish Dramatists.*

The Duchess of San Quentin. *Duffield.*
(In "Masterpieces of Modern Spanish Drama" by B. H. Clark.)

Grandfather. *Badger, Poet Lore Plays.*

BENAVENTE, JACINTO. 1866—

Plays. First series. (His Widow's Husband. La Malquerida. The Evil Doers of Good. The Bonds of Interest.) Translated by John Underhill. *Scribner.*

Plays. Second series. (No Smoking. Princess Bebe. Autumnal Roses. The Governor's Wife.) Translated by John Underhill. *Scribner.*

The Smile of Monna Lisa. *Badger, Contemporary Dramatists; Four Seas.*

The Governor's Wife. *Badger.*

Saturday Night. *Badger, Poet Lore Plays.*

ITALY

GIACOSA, GIUSEPPE. 1847—1906.

Three Plays. (The Stonger. Like Falling Leaves. Sacred Ground). *Little, Brown, Modern Drama Series.*

The Wager. A Poetic Comedy in one act. *French.*

As the Leaves. A Comedy in four acts. *Sergel.*

Unhappy Love. *Badger, Poet Lore Plays.*

Modern Italian drama begins with Giacosa, who with Gerolamo Rovetta, was the founder of a new school. Few of the modern Italian dramatists have been translated into English. The best

guide to the contemporary dramatists in Italy is "Plays and Players in Modern Italy" by Addison McLeod. (*Sergel.*)

d'ANNUNZIO, GABRIELE. 1864—

The Daughter of Jorio. *Little, Brown; Badger, Poet Lore Plays;*
Francesca Da Rimini. *Stokes.*
La Gioconda. *R. H. Russel.*
The Dead City. *Laird.*
Dithyramb. *Badger, Poet Lore Plays.*
Honeysuckle. A play in three acts. *Stokes.*

Gabriele d'Annunzio is called a "decadent," because of the morbid and revolting nature of many of his themes. The dramatic quality of his plays and the beauty of their style make him the greatest dramatist in Italy today. Charlton Andrews in "The Drama of Today" speaks of d'Annunzio as a dramatist "whose main achievement has been that of restoring Italian literature to a deep interest in its own past." To do this, d'Annunzio takes his plots from early Italian literature.

"The Daughter of Jorio" is a play full of local color. The author traveled through the country to study the manners and customs of the savage peasantry, and the play which centers around a parricide and a sorceress introduces many of the superstitions of the countryside. Professor Chandler tells us that the moral of this peasant tragedy is that "love is a disease and woe to him that takes it."

"Francesca Da Rimini," a tragedy in blank verse, was founded on a semi-historical story in the fifth canto of Dante's "Inferno," a story that has been borrowed again and again by dramatists. Arthur Symons, the translator, in his introduction, says: "Has there since 'Hernani' been such a battle over a play in verse? It has raised more discussion than any play in verse of the century."

"La Gioconda" and "The Dead City" are plays that are based on "the eternal triangle." In the first, Gioconda, the wife of a sculptor, loses her hands in rescuing her husband's statue from destruction by her rival. In "The Dead City," the blind wife discovers her husband's love for another woman and is about to kill herself when her rival dies.

FRANCE

BRIEUX, EUGENE. 1858—

Three Plays. Preface by Bernard Shaw. (The Three Daughters of M. Dupont. Damaged Goods. Maternity.) *Brentano; French.*

Two Plays. (The Escape. Blanchette.) *Luce.*
Woman on Her Own. False Gods. The Red Robe. *Brentano.*
Artists' Families. A Comedy in three acts. *Doubleday, Page, Drama League Series.*

It was Bernard Shaw who "discovered" Brieux. The swift success of the "Three Plays" by Brieux owed much to Shaw's preface of extravagant recommendation. In this preface Brieux is hailed as "the greatest French playwright since Molière."

Brieux is known as "the thesis dramatist par excellence." In "Contemporary French Dramatists" (*Stewart & Kidd*) Barrett H. Clark points out that in Brieux's plays there is too much of what Jules Lemaître called "the appearance of a Q. E. D." Some of the plays are so frankly propaganda and "stage pamphleteering" that they read like tracts. In "The Three Daughters of M. Dupont" Brieux attacks the French marriage of convenience; in "Damaged Goods" the conspiracy of silence in regard to sex; in "Maternity" race suicide and illegitimacy.

"The Red Robe" (La Robe Rouge), an attack upon French law courts, is regarded in France as Brieux's masterpiece. "The Escape" deals with the resolve of two young people to "escape" from heredity in which they have been taught to believe as in a superstition. "Blanchette" shows the evil of educating a girl beyond her station in life.

"Plays of Eugène Brieux," by P. V. Thomas, is published by Luce. W. H. Scheifley has written "Brieux and Contemporary French Society." (*Putnam.*)

MAETERLINCK, MAURICE. 1862—
Princess Maleine. *Dodd, Mead.*
The Intruder and other plays. *Dodd, Mead.*
Pélléas and Mélisande and other plays. *Dodd, Mead.*
Aglavaine and Selysette. *Badger, Poet Lore Plays; Dodd, Mead.*
Monna Vanna. *Harper.*
Joyzelle. Monna Vanna. *Dodd, Mead.*
Sister Beatrice. Ardiane and Barbe Bleue. *Dodd, Mead.*
The Blue Bird. *Dodd, Mead.*
Mary Magdalene. *Dodd, Mead.*
The Burgomaster of Stilemonde. *Dodd, Mead.*
The Miracle of St. Anthony. *Boni & Liveright; Dodd, Mead.*
The Betrothal. (Sequel to the Blue Bird.) A Fairy Play in five acts. Translated by Alexander Teixeira de Mattos. *Dodd, Mead.*
Three Plays. (Alladine and Palomides. The Interior. The Death of Tintagiles.) *Le Roy Phillips; Brentano.*

The Intruder. *Le Roy Phillips.*
The Interior. *Le Roy Phillips.*

Maeterlinck's dramatic work may be divided into two classes: his symbolical dramas, and his dramas of character and action. Many of his symbolical dramas belong to the "static drama," in which there is more atmosphere than action. His early plays are all symbolical and decidedly gruesome. "The Intruder," "The Seven Princesses," and "The Blind" deal with fear in the presence of oncoming death.

With "Pélléas and Mélisande" Maeterlinck turned to the drama of action and produced a play similar in theme to "Paolo and Francesca." "Aglavaine and Selysette" is practically a reversal of the same plot, showing two women in love with the same man. "Monna Vanna" is Maeterlinck's strongest drama of action, and probably his masterpiece. It is the story of a woman undishonored by the sale of her honor.

In "Sister Beatrice" and in "Mary Magdalene," Maeterlinck chose a religious theme. The first is a miracle play of the Virgin Mary, and the second goes to the New Testament for its subject.

Maeterlinck's best-known play, "The Blue Bird," a Christmas pantomime, mingles symbolism and allegory with a meaning obvious enough for the understanding of children. It has been told in prose form for children by Georgette Leblanc (translated by Alexander Teixeira de Mattos. *Dodd, Mead*); and the sequel, The Betrothal, similarly adapted under the title, Tyltyl, by de Mattos (*Dodd, Mead.*)

Rostand, Edmond. 1868—1915.

Cyrano de Bergerac. *Doubleday, Page; Stokes; Crowell.*
Chantecler. *Duffield.*
La Princesse Lointaine. *Stokes.*
The Princess Far-Away. (Literal translation). *Translation Publishing Co.*
L'Aiglon. *Harper.*
The Romancers (in prose). *Baker; French; Harper.*

Rostand, the greatest dramatist of modern France, wrote only poetic drama. The fact that all his plays are written in verse makes them especially difficult of translation. Their full beauty can never be known to English readers.

"The Romancers" is a delightfully gay satire of youth's quest of romance. "La Princesse Lointaine" (The Far-Away Princess) is a retelling of the old legend of the troubadour Rudel who loved

the beautiful Melissande, Countess of Tripoli, whom he had never seen. His journey from Provence to visit the far-away princess ends with his death in the arms of the lady of his dreams. Robert Browning has written on the same theme in his poem, "Rudel and the Lady of Tripoli." "La Princesse Lointaine," because of the lyrical quality of the verse, is the most untranslatable of all Rostand's plays.

"Cyrano de Bergerac," Rostand's masterpiece, is based on the life of an early French novelist and dramatist, Cyrano de Bergerac (1619-55), who was the author of a Comic History of the Moon, a work which supplied Rostand with some of the lines of his play.

"L'Aiglon" (The Eaglet) is a dramatization of the life of Napoleon's son, the Duke of Reichstadt. "Chantecler," the drama of the barnyard, a satire upon modern society, is a play rich in symbolism and allegory. Marco F. Liberma has written an interesting explanation of the philosophy of this play in "The Story of Chantecler."

Rostand's play "La Samaritaine," the story of the Woman of Samaria, is as yet untranslated into English.

GERMANY

SUDERMANN, HERMANN. 1857—

Morituri. (Three one-act plays: Teja. Fritzchen. The Eternal Masculine.) *Scribner.*

Roses. (Four one-act plays: Streaks of Light. Margot. The Last Visit. The Far-Away Princess.) *Scribner.*

The Joy of Living. Translated by Edith Wharton. *Scribner.*

Fires of St. John. *Luce;* (Under title "St. John's Fire.") *Badger; Wilson.*

Magda. *French.*

The Far-Away Princess. *French.*

Honor. *French.*

John the Baptist. *Lane; Badger.*

Sudermann is the great craftsman of the German stage. His plays are theatrical in technique, and studied in stage effects. The volume called "Morituri" (those about to die) is made up of three studies of "the effect of approaching death upon character."

Sudermann's longest play, "The Joy of Living," has been translated by Mrs. Edith Wharton. This play and "Magda" and "The Fires of St. John" all picture Sudermann's favorite heroine, the woman with a past. Professor Chandler classifies the heroines of

these three plays among the "self-justified sinners" for whose errors the author, too, asks indulgence.

Sudermann's treatment of the New Testament story of John the Baptist is different from that of other dramatists in that the prophet and not Salome is the central figure.

Sudermann's novels are as famous as his plays. His greatest work of fiction is "The Song of Songs" (*Huebsch*). Other novels are: "Dame Care" (*Boni & Liveright*); "Regina" (*Lane*), and "The Indian Lily" (*Huebsch*).

HAUPTMANN, GERHART. 1862—

Dramatic Works. 7 vols. *Huebsch.*
The Weavers. *Huebsch.*
The Sunken Bell. *Doubleday, Page.*
Parsival. *Macmillan.*
And Pippa Dances. *Badger, Poet Lore Plays.*
Before Dawn. A social drama. *Badger, Poet Lore Plays.*
The Coming of Peace. *Dramatic Publishing Company.*
Elga. *Badger.*

Hauptmann, the foremost dramatist of modern Germany, is an undying experimenter in dramatic forms. Barrett Clark in "The Continental Drama of Today" writes of Hauptmann: "He is far from successful as a dramatist, and still seems uncertain as to which kind of play form best suits him." The classification of his dramas as social, domestic, symbolic, legendary, and miscellaneous, shows what varied types he has attempted. He writes tragedies as well as comedies; poetic dramas and prose dramas; folk dramas and modern sociological plays.

"The Sunken Bell," Hauptmann's most famous play, is in verse. It is an allegorical play on the quest of the ideal, similar in theme to Ibsen's "Peer Gynt," which is also in verse, and to "The Master Builder."

"The Weavers" is an unusual play in that the interest centers not in an individual, but in a crowd of industrial workers. The theme of the conflict between capital and labor, and the staging of the weavers' strike is repeated by Galsworthy in "Strife."

SCHNITZLER, ARTHUR. 1862—

Anatol. Paraphrased by Granville Barker. *Little, Brown.*
Three Plays. (The Lonely Way. Intermezzo. Countess Mizzie.) Translated by E. Björkman. *Little, Brown.*
Playing With Love, (with The Prologue to Anatol by Hofmannsthal) *McClurg.*
The Green Cockatoo and other plays. *McClurg.*

Comedies of Words and other plays. (The Hour of Recognition. The Big Scene. The Festival of Bacchus. His Helpmate. Literature.) *Stewart and Kidd.*

Anatol and other plays. (Living Hours. The Green Cockatoo.) *Boni Modern Library.*

Light o' Love. *Sergel.*

Professor Bernhardi. *Elder.*

The Free Game. A drama in three acts. *Badger.*

The Lady with the Dagger. *Badger; Poet Lore Plays.*

Gallant Cassian. A one-act play. *Phillips, Le Roy.*

The Duke and the Actress. *Badger.*

The Legacy. *Badger.*

Living Hours. *Badger.*

Dr. Schnitzler is a Viennese physician who first became known in this country for his very unusual "Anatol," a sequence of dramatic episodes, "seven vignettes connected only by the fact that they present seven different scenes out of the love adventures of the same idle worldling." Schnitzler is essentially a dramatic impressionist, and his best work is done in the form of the one-act play. Horace B. Samuel in "Modernities" (*Dutton*), writing of "Anatol," speaks of "the racy ripple of the dialogue, the subtle malice of the characterization, and the general verve and irony of these most sparkling of comedies."

"Living Hours" is another cycle of plays. Here we find "The Woman With a Dagger," a dream play of reincarnation—a curious conception. The story presents a powerful situation in the death of an invalid mother, who commits suicide to relieve her son's distress in the sight of her suffering. "Literature," a characteristic play of Schnitzler's, is the story of a woman writer who uses as "copy" for one of her novels some love letters written to her by a poet, who at the same time makes similar use of the same correspondence. "Light o' Love" is a poignant little tragedy in the life of a humble girl who cannot be casual or flippant. "The Green Cockatoo" is a tavern in Paris where actors employed to divert the guests turn the play into an actuality.

"Professor Bernhardi" stands apart from all Schnitzler's other plays in that it is "an avowed and deliberate tract." It is the story of a Jewish doctor who, withholding the knowledge of approaching death from a patient, refuses to allow a Catholic priest to administer the last sacrament. Of this play, Horace B. Samuel says: "However devoid it may be of those qualities which one is accustomed to label Schnitzlerian, it is the most earnest, the most ethical, the most convincing of all his plays."

WEDEKIND, FRANK. 1864—1918.

Erdgeist (The Earth Spirit). *Boni & Liveright.*

Pandora's Box. *Boni & Liveright.*

The Awakening of Spring. *Brown.*

Such Is Life. *Brown.*

Princess Russalka (fiction). *Luce.*

Wedekind is best known in this country for his "children's tragedy," "The Awakening of Spring," a play in which the author appears in the unconvincing rôle of a reformer, advocating sex instruction for the young.

"The Earth Spirit" and its sequel, "Pandora's Box," form the terrible tragedy of "Lulu," the "epic of the courtesan," which Horace B. Samuel in "Modernities" suggests might well be called "The Harlot's Progress."

Professor Chandler characterizes Wedekind as "the principal exponent of fleshly eroticism" on the modern stage. "He has no conception of love as sentiment, like Schnitzler; or of love as beauty, like d'Annunzio . . . For Wedekind, love is lust pure and simple, and lust is life."

HOFMANNSTHAL, HUGO VON. 1874—

Electra. Translated by Arthur Symons. *Brentano.*

Death and the Fool. *Four Seas; Badger, Poet Lore Plays.*

Madonna Dianora. *Badger; Four Seas.*

Venice Preserved. *Badger.*

Prologue to Anatol. (With Playing with Love by Schnitzler.) *McClurg.*

The Death of Titan. A dramatic fragment, in memory of Arnold Böcklin. *Four Seas.*

Hofmannsthal's plays are all written in verse. His lines are surpassingly beautiful and fairly well adapted for stage presentation. His masterpiece, "Electra," a tragedy in one act, is a modern treatment of the old Greek saga told by Æschylus in the "Coephori," by Sophocles in "Electra," and by Euripides in "Electra." Hofmannsthal's version has been set to music by Richard Strauss.

"Death and the Fool" has been called "a modern Faust in miniature." It is the story of a man whom Death overtakes before he has ever really lived.

Hofmannsthal is fond of rewriting the stories of other men. In "Venice Preserved" he has taken the famous old English drama of the same title written by Thomas Otway in the seventeenth century and reinterpreted it.

QUESTIONS

1. What five different publishers issue translations of "A Doll's House"?
2. What two poetic dramas by Ibsen have been translated in the original meter?
3. Who has translated Ibsen's collected works?
4. Who is Sweden's greatest dramatist?
5. What historical play did Bjørnson write?
6. Name a child's play by Strindberg.
7. What four publishers issue translations of Countess Julia"?
8. Who wrote "The Gauntlet"? Name two editions of it.
9. What play of Strindberg's influenced Maeterlinck's "Blue Bird"?
10. What French dramatist is called "the thesis dramatist"?
11. Of what dramatist is it said that "to mention his name is like running up the flag of Norway"?
12. Name two guides to Brieux's plays.
13. What play of Brieux's is most highly regarded abroad?
14. What is the sequel to "The Blue Bird"?
15. What religious plays did Maeterlinck write?
16. Name two translations of "Cyrano de Bergerac."
17. What Spanish dramatist has won the Nobel prize?
18. Name three versions of "The Great Galeoto."
19. Recommend a book on Spanish drama. On Italian drama.
20. How many plays by d'Annunzio have been translated?
21. Name two dramatists who wrote plays entitled "The Far-Away Princess."
22. Who is the foremost living dramatist of Germany?
23. Who wrote "Anatol"? Who paraphrased it in English? Who wrote the Preface?
24. What play of Hauptmann's recalls Galsworthy's "Strife"?
25. What is the theme of "Professor Bernhardi"?
26. What play by Hofmannsthal has been set to music?

CHAPTER XVIII

ESSAYS AND LETTERS

"The essay must always be a somewhat repellent form of literature unless it be handled with the lightest and deftest touch. It is too reminiscent of the school themes of our boyhood—to put a heading and then to show what you can get under it."—Sir Arthur Conan Doyle *in "Through the Magic Door."*

The essay is our most dilettante form of literature. That is to say, it is always unprofessional in manner and aims merely to delight. As the etymology of the word implies, it is something essayed or tried, something tentative, with no attempt at being the last word on the subject. The essay deals most fittingly with stray and accidental themes, with vagrant and random thoughts. Its most striking characteristic is inconsequence. The best essayists have been those writers who knew how to trifle and play with their own thoughts, who took the reader into their confidence and were intimately personal.

The essay as a literary form began with Montaigne in France in 1580. Florio's English translation of Montaigne was known to Shakespeare. Bacon modeled his essays on the form supplied by Montaigne, and Bacon and Montaigne, our earliest essayists, remain our greatest.

The essay as we have it to-day exists in its original form and also in other forms more pretentious. Later essays have become heavier, and weighted with a purpose. We might divide the essay to-day into two main types, the informal and the formal, the dilettante and the professional. The formal essay may be critical, historical, philosophical, or sociological. The critical essay has become such an important and extensive branch that it is difficult to separate it from the parent stem. A few of the greatest critic-essayists have been included here, but as a whole the list is limited to the lighter essayists.

BOOK LIST

WALKER, HUGH.
The English Essay and Essayists. *Dutton.*

CODY, SHERWIN.
A Selection from the Best English Essays. *McClurg.*

MATTHEWS, BRANDER.
The Oxford Book of American Essays. *Oxford.*

BRYAN & CRANE.
The English Familiar Essay. *Ginn.*

RHYS & VAUGHAN.
A Century of English Essays. *Dutton, Everyman's.*

DAVIS, WILLIAM H.
English Essayists. *Badger.*

BERDAN, SCHULTZ & JOYCE.
Modern Essays. *Macmillan.*

MABIE, HAMILTON WRIGHT.
Essays Every Child Should Know. *Grosset & Dunlap.*

ENGLISH ESSAYISTS

BACON, FRANCIS. 1561—1626.
Essays or Counsels Civil and Moral. *Dutton, Everyman's, Temple Classics; Houghton Mifflin, Riverside Literature Series; Oxford; Macmillan, English Classics; Century, Century Classics* (Ed. G. E. Woodberry).
Also many other editions.

Bacon's essays in the first edition of 1597 numbered only ten. In later editions in 1612 and 1625 he added new essays until there were 58 in all. "Few books of the kind have been so widely read, and probably no volume of prose in the English language has furnished so many popular quotations."—Walker.

"Bacon is the greatest of the serious and stately essayists—Montaigne the greatest of the garrulous and communicative. . . . Bacon always seems to write with his ermine on. Montaigne was different from all this. His table of contents reads in comparison like a medley, or a catalogue of an auction."—A. Smith.

LAMB, CHARLES. 1775—1834.
Essays of Elia. *Century; Astor, Pocket Classics, Crowell; Everyman's, Dutton;* Edited by E. V. Lucas, *Putnam; Canon Ainger Edition, Pocket Classics, Macmillan; Oxford; Caxton Edition,*

Scribner; Beacon Classics, Little, Brown. Some of these 1 volume editions include "Last Essays." Also many other editions.

Essays and Last Essays. Two Volume Editions. *Dutton, Temple Classics; Putnam; Dodge.*

"Essays of Elia" were first published in 1823, and "Last Essays of Elia" ten years later. Lamb is the Prince of English essayists, as Bacon is the King. Lamb "had mastered the personal style so completely that his essays seem simply the overflow of talk. They are so desultory; they move from one subject to another so waywardly—such an essay as a Chapter on Ears, for instance, passing with the easy inconsequence of conversation from anatomy through organ music to beer—when they quote, as they do constantly, it is incorrectly, as in the random reminiscences of talk. . . . For months he polished and rewrote these magazine articles till in the finished work of art he mimicked inconsequence so perfectly that his friends might have been deceived."—G. H. Mair in "English Literature—Modern." (*Holt*).

SMITH, ALEXANDER. 1830—1867.

Dreamthorp; a Book of Essays written in the Country. *Dutton; Mosher; Oxford; Page.*

Last Leaves. *Oxford.* (With Dreamthorp.)

Summer in Skye. *Dutton.*

"Dreamthorp" was first published in 1863. Its author was long neglected, but to-day his genius is recognized and a place claimed for him next to the greatest masters of the English essay. His "Dreamthorp" in its setting and in its mood is much like "The Private Papers of Henry Ryecroft" by Gissing, and fully as beautiful. It is a spiritual autobiography in which the author says that he throws the reins on the neck of his whim and plays with his own thoughts. Among the twelve essays are such titles as: "On the Writing of Essays" ("one of the best essays on the art ever written."—Walker), "Of Death and the Fear of Dying," "On the Importance of a Man to Himself," "Christmas," "Books and Gardens," and "On Vagabonds" (reprinted in Mabie's "Essays Every Child Should Know").

JEFFERIES, RICHARD. 1848—1887.

The Story of My Heart. *Brentano; Dutton; Mosher, Old World Series; Longmans, Green.*

This book, like "Dreamthorp," is in the nature of a spiritual autobiography. It has also been described as a prose poem, full of mysticism and a rapturous love of nature. Jefferies was above all a lover of nature, but he chronicles not so much the

facts of the natural world as his own emotions in contemplating them. He has written other well-known books, such as, "The Open Air" (*Scribner; Dutton*), "The Life of the Fields" (*Scribner*), "Field and Hedgerow" (*Longmans, Green*).

STEVENSON, ROBERT LOUIS. 1850—1894.

Virginibus Puerisque. *Scribner; Mosher.* Also many other editions.
Familiar Studies of Men and Books. *Scribner.*
Memories and Portraits. *Scribner.*
Essays of Travel and In the Art of Writing. *Scribner.*
Essays. Selected and edited by William Lyon Phelps. *Scribner.*
Aes Triplex and Other Essays. *Scribner; Mosher.*

Professor Hugh Walker says that since Lamb there has been no more accomplished essayist than Stevenson. Many of the essays are based upon events in the writer's life. But the narration of the event is rarely sufficient in itself. "Story-teller as he was, he was still more a moralist. Henley's 'something of the Shorter Catechist' is an understatement. There was not merely something but a great deal of the Shorter Catechist in Stevenson."

The first title (translated "Concerning Maidens and Youths") is an essay on love, marriage, and the conduct of life. "Aes Triplex" is the Latin for "Triple Bronze," a figurative phrase which stands for courage and stoutheartedness. These essays epitomize Stevenson's philosophy of life.

GISSING, GEORGE. 1857—1903.

The Private Papers of Henry Ryecroft. *Dutton; Boni & Liveright.*
Books and the Quiet Life. *Mosher.* (Selections.)

The original title of this book as it appeared in serial form in the Fortnightly was: "An Author at Grass." Gissing in a letter to his friend Edward Clodd said: "It is written for people like you, whom the general uproar of things does not deafen to still small voices."

A critic has described "Henry Ryecroft" as "that gentle masterpiece of softened autobiography whose wistful air of wide human compassion will keep it long alive. Written in the calm evening of his short life (Gissing died at 46), after the terrible years of starving in London slums were past, 'Ryecroft' is a calm revelry in peace and plenty, with inevitable regrets for the years that the locust hath eaten."

THOMPSON, FRANCIS. 1859—1907.

Prose Writings. *Scribner.*
Shelley. *Scribner; Mosher.*

Thompson is better known as a poet, as the author of "The

Hound of Heaven," than as a prose writer. Professor Hugh Walker says: "If Gissing is the most charming, his fellow-collegian Thompson is the most eloquent of recent essayists. Thompson has suffered from injudicious and excessive praise, but he is great enough to survive that."

BENSON, ARTHUR CHRISTOPHER. 1862—

Upton Letters. *Putnam.*
From a College Window. *Putnam.*
Father Payne. *Putnam.*
Escape and Other Essays. *Century.*

Benson's prolificness has hurt his fame. Nineteen volumes of essays (*Putnam*), four of verse (*Lane*), two of biography (*Longmans, Green*), and three of essays (*Dutton*), is sufficient evidence to condemn him as a too facile writer. Five of Benson's books have been published anonymously, perhaps to disguise from the public the oversupply. The authorship of the latest volume, "Father Payne," was acknowledged in its second edition. It is a pity that "Father Payne" did not appear when the Benson vogue was at its height, for it is by far the best volume of essays Benson has written, and had it come sooner it would not have waned in popularity as the earlier essays have done. "Father Payne" is a book of ideas and of reflections. There is a slight thread of continuity running through the essays, and the subjects are always abstract, never concrete.

LUCAS, EDWARD VERRALL. 1868—

Cloud and Silver. *Doran.*
Fireside and Sunshine. *Dutton.*
Adventures and Enthusiasms. *Doran.*

Several volumes of Lucas's essays are out of print: "Character and Comedy," "One Day and Another," "Old Lamps for New," and "A Little of Everything" which was an anthology of selections from all his works (all *Macmillan*). His *Wanderer series* of travel essays in London, Paris, and Holland are still popular. Lucas is a disciple of Charles Lamb, and worthy of his master. As the biographer of Lamb, he seems to have captured the Elian manner of writing. His choice of out-of-the-way subjects and the originality of his themes are reminiscent of Lamb.

BELLOC, HILAIRE. 1870—

This and That, and the Other. *Dodd, Mead.*
On Everything. *Dutton.*

On Something. *Dutton.*
On Anything. *Dutton.*
On Nothing and Kindred Subjects. *Dutton.*
At the Sign of the Lion. *Mosher.*

Belloc was born in France but was naturalized as a British subject in 1903. In an essay entitled "The Hilarity of Hilaire" in "Shandygaff" by Christopher Morley, the author says: "In Belloc we find the perfect union of the French and English minds. Rabelaisian in fecundity, wit, and irrepressible sparkle, he is also of English blood and sinew, wedded to the sweet Sussex weald. History, politics, economics, military topography, poetry, novels, satires, nonsense rhymes—all these we may set aside as the hundred curiosities of an eager mind. (The dons, by the way, say that in his historical work he generalizes too hastily; but was ever history more crisply written?) It is in the essays, the thousand little inquirendoes into the nature of anything, everything or nothing, that one comes closest to the real man. His prose leaps in sparks from the pen. It is whimsical, tender, biting, garrulous. It is familiar and unfettered as open-air talk."

Chesterton, Gilbert Keith. 1874—
Varied Types. *Dodd, Mead.*
Heretics. *Lane.*
Orthodoxy. *Lane.*
All Things Considered. *Lane.*
Tremendous Trifles. *Dodd, Mead*
What's Wrong With the World? *Dodd, Mead.*
Alarms and Discursions. *Dodd, Mead.*
The Victorian Age in Literature. *Holt.*
Utopia of Usurers. *Boni & Liveright.*
The Uses of Diversity. *Dodd, Mead.*

Chesterton was at first hailed as "the man who has come to take the place of Bernard Shaw," but as there is more manner than matter in the writings of "G. K. C.," Shaw has not been displaced. Chesterton is a master of paradox. His style is brilliantly clever and full of aphorisms, which are usually platitudes said backwards, or stood on their heads, as he himself expresses it, to attract attention.

Meynell, Alice. (Mrs. Wilfrid Meynell.) 1853—
Essays. *Scribner.*
Hearts of Controversy. *Scribner.*

Some critics give to Mrs. Meynell rather than to "Vernon Lee"

the place of foremost woman essayist in England to-day. There is no doubt that Mrs. Meynell is more widely read and appreciated than Miss Paget.

SIDGWICK, ARTHUR HUGH.

Walking Essays. *Longmans, Green.*

From the time of Thoreau, the subject of walking has been popular with essayists. These English "Walking Essays" are contemporaneous with the American "Walking-Stick Papers" by Holliday.

COUTTS, FRANCIS BURDETT MONEY. 1852—

Ventures in Thought. *Lane.*

"A series of 53 essays of Baconian brevity and varied subject matter. But in spite of the kaleidoscopic effect of a book which goes from Religion to Matter, Practical Philosophy, the Marriage Profession, Mermaids, Cats, Female Suffrage, Taste, Parsifal, and Working-men's Clubs, a certain unity is obtained by the fact of a pervasive point of view—that of a thorough-going reactionary."—*Chicago Evening Post.*

LEE, VERNON. 1857—

Limbo and Other Essays. *Lane.*

The Enchanted Woods and Other Essays. *Lane.*

Renaissance Fancies and Studies. *Lane.*

Ariadne in Mantua. *Mosher.*

The Child in the Vatican. *Mosher.*

In Praise of Old Gardens. (Vernon Lee and others.) *Mosher.*

Vernon Lee, whose real name is Violet Paget, is usually considered the leading woman essayist of England. Her studies are all profound. They incline to the metaphysical and the mystical. May Sinclair's "Defence of Idealism" (*Macmillan*) is the only similar work by a woman to compare in profundity with Vernon Lee's studies.

"There is less sawdust and more star-dust in the books of Vernon Lee than in any other contemporaries we have read, Walter Pater, John Addington Symonds, and Arthur Symons alone excepted. . . . That there never has been any satisfactory appreciation of Vernon Lee published in England or America argues a singular indifference to the one woman of letters who may claim the distinction of a portrait by Sargent!"—Thomas Mosher.

AMERICAN ESSAYISTS

EMERSON, RALPH WALDO. 1803—1882.

Essays. First and second series. 2 vols., *Houghton Mifflin.* 1 vol., *Dutton, Everyman's.*

Nature, Addresses, Lectures. *Houghton Mifflin.*

Representative Men. *Houghton Mifflin.*

The Conduct of Life. *Houghton Mifflin.*

Society and Solitude. *Houghton Mifflin; Dutton, Everyman's.*

Also many other editions of all the above.

The American essay may be said to begin with Emerson's "Nature," published in 1836. Many of Emerson's essays were lectures revised. In the process of transformation, the lectures were condensed to such an extent that they sometimes seem to be made up of separate sentences without continuity. Indeed, enthusiasts like to claim that Emerson's pages have almost as much meaning read from end to beginning as from beginning to end. The first collection of the "Essays" was published in 1841; the second, three years later.

W. C. Brownell in his volume on American Prose Masters has written of Emerson as follows: "His place is with Epictetus, Marcus Aurelius, Montaigne, Rabelais, Pascal, Sir Thomas Browne—with the wisdom writers of the world. . . . The 'Essays' are the scriptures of thought, the Virgilian Lots of modern literature. To open anywhere any of the volumes (including 'Representative Men,' which very strictly belongs with the 'Essays') is to be at once in the world of thought in a very particular sense. . . . Every statement stimulates thought because it is suggestive as well as expressive. Everything means something additional. To take it in, you must go beyond it. . . . Every thought is potent rather than purely reflective. . . . Dr. Holmes gives the number of citations they contain as 3393, taken from 868 writers."

THOREAU, HENRY DAVID. 1817—1862.

Walden; or Life in the Woods. *Houghton Mifflin; Crowell; Longmans, Green.*

A Week on the Concord and Merrimack Rivers. *Houghton Mifflin; Crowell.*

Spring, Summer, Autumn, Winter. (His journal.) 4 vols. *Houghton Mifflin.*

Thoreau should perhaps not be classed with essayists because he is always considered one of the Nature Writers. He was no doubt

the creator and inspirer of our school of nature writers, but he stands apart from them. Thoreau was a nature lover, not a naturalist. He went to nature to feel, not to see. His essays are the records, not of facts about nature, but of his ideas and emotions in the presence of nature. In "American Literature Since 1870" by Professor Pattee (*Century*), an interesting contrast is drawn between Thoreau and John Burroughs. "Burroughs went into the woods to know and to make others to know, Thoreau went in to think and to feel; Burroughs was a naturalist, Thoreau a *super*naturalist. Thoreau is inclined to wonder and even laugh because of the many times he speaks of hearing the voice of unknown birds. To Burroughs the forest contained no unknown birds; to Thoreau the forest was valuable only because it *did* contain unknown birds."

LOWELL, JAMES RUSSELL. 1819—1891.

My Study Windows. 2 vols. *Houghton Mifflin.*
Among My Books. First and second series. *Houghton Mifflin.*
Fireside Travels. *Houghton Mifflin; Oxford.*

Lowell's essays are nearly all critical essays. He was a writer who "made books out of books." W. C. Brownell in "American Prose Masters" writes of him, "his culture was an extraordinarily bookish one. . . . His criticism grew clearly out of his reading habit, not out of his reflective tendencies." One essay at least should entitle Lowell to a place with essayists who are not exclusively critics, and that is "On a Certain Condescension in Foreigners," a classic bit of irony.

MABIE, HAMILTON WRIGHT. 1846—1916.

My Study Fire. (First and second series.) *Dodd, Mead.*

Mabie wrote some nine or ten volumes of essays but most of them were literary criticism. There is much talk about books in "My Study Fire" but the essay is conversational, rather than reflective. The habit of moralizing is here in lesser degree than in the author's later work.

CROTHERS, SAMUEL MCCHORD. 1857—

The Gentle Reader. *Houghton Mifflin.*
The Pardoner's Wallet. *Houghton Mifflin.*
By the Christmas Fire. *Houghton Mifflin.*
Among Friends. *Houghton Mifflin.*
Humanly Speaking. *Houghton Mifflin.*
The Pleasures of an Absentee Landlord. *Houghton Mifflin.*

The Dame School of Experience. *Houghton Mifflin.*

Dr. Crothers is pastor of the First Unitarian Church of Cambridge, Mass. Since the publication of his first collected essays in 1903 he has held the highest place among American essayists.

REPPLIER, AGNES. 1859—

Essays. 11 vols. *Houghton Mifflin.*

Miss Repplier is the first of women essayists in America to-day. Her later works are often described as incisive. They are marked by aggressiveness and an increasingly critical attitude toward things in general.

BROWNELL, WILLIAM CRARY. 1851—

Standards. *Scribner.*
Criticism. *Scribner.*
American Prose Masters. *Scribner.*
Victorian Prose Masters. *Scribner.*
French Art. *Scribner.*
French Traits. *Scribner.*

Mr. Brownell is the greatest critic we have ever had in American letters. He ranks with Sainte-Beuve, Taine, and Matthew Arnold. "It is not too much to say of him that, while he is not the best writer among American critics, he is the foremost critic among American writers. As a practitioner of the art of criticism for its own sake, Mr. Brownell is the most important figure in our literature."—H. W. Mabie.

HUNEKER, JAMES GIBBONS. 1860—

Promenades of an Impressionist. *Scribner.*
The Pathos of Distance. *Scribner.*
Ivory, Apes and Peacocks. *Scribner.*
Unicorns. *Scribner.*

Huneker's thirteen volumes of essays embrace the three arts of music, painting and literature. His literary and historical allusions are so far-reaching and so abundant that his essays must be read, not only with Bartlett at hand but also Benham, Allibone, Brewer, and other aids to enlightenment. He infers such a rich culture in his reader that he scorns to mark as quotations any but the most obscure references. In "A Book of Prefaces," H. L. Mencken writes: "Huneker assumes that the elements are already well-grounded, that he is dealing with the initiated, that a pause to explain would be an affront. Sad work for the Philistines—but a joy to the elect!"

CHAPMAN, JOHN JAY. 1862—

Memories and Milestones. *Moffat, Yard.*
Greek Genius and Other Essays. *Moffat, Yard.*
Emerson and Other Essays. *Moffat, Yard.*
Learning and Other Essays. *Moffat, Yard.*

Mr. Chapman's ideal curriculum would include only the classics. He "teaches a return to classical standards." His "Greek Genius" deals with such literary gods as Euripides, Shakespeare, and Balzac. His latest volume of Memories presents to the student of American literature such outstanding figures as William James, Horace Howard Furness, Charles Eliot Norton and Julia Ward Howe.

MORE, PAUL ELMER. 1864—

The Drift of Romanticism. *Houghton Mifflin.*
Aristocracy and Justice. *Houghton Mifflin.*

These two titles form the eighth and the ninth volumes in a series of ten volumes which the author has named the "Shelbourne Essays" for the secluded village of Shelbourne in Maine where they were written. The earlier essays deal with literary matters almost entirely; the recent volumes consider the questions of the day, sociological and political.

BAKER, RAY STANNARD. 1870—

Adventures in Contentment. *Doubleday, Page; Grosset & Dunlap.*
Adventures in Friendship. *Doubleday, Page; Grosset & Dunlap.*
The Friendly Road. *Doubleday, Page; Grosset & Dunlap.*
Great Possessions. *Doubleday, Page; Grosset & Dunlap.*

The recent identification of "David Grayson" as Ray Stannard Baker was a great surprise to a host of readers. His books have found admirers everywhere. "His friendly feeling toward all kinds of people is unquenchable. . . . No matter what the degree of actual acquaintance there are numberless people who have this sense of friendship for Ray Baker."—*Bookman.*

BROOKS, CHARLES STEPHEN. 1878—

There's Pippins and Cheese to Come. *Yale.*
Journeys to Bagdad. *Yale.*
Hints To Pilgrims. *Yale.*

"The essays are compact of whimsical fancies, piquant ideas, errant trains of thought. The occasional use of mildly archaic diction adds to the illusion that his "journeys" are being taken in

some region just outside the world which most of us live in too much."—*Bookman.*

SHERWOOD, MARGARET POLLOCK. 1864—
Familiar Ways. *Little, Brown.*

Quiet essays, by the author of "The Worn Doorstep," including such titles as Housecleaning, A Sabbatical Year, Brother Fire. Margaret Sherwood is Professor of English Literature at Wellesley.

HOLLIDAY, ROBERT CORTES.
Walking-Stick Papers. *Doran.*
Broome Street Straws. *Doran.*
Peeps at People. *Doran.*
Men and Books and Cities. *Doran.*

Christopher Morley describes his first book as "a volume of delicious essays by one of the most accomplished of American walkers, Mr. Robert Cortes Holliday, the American Belloc."

BURGESS, GELETT. 1866—
The Romance of the Commonplace. *Bobbs-Merrill.*

Fifty essays on any and every subject such as Getting Acquainted, Dining Out, Living Alone, Women's Fashions and Black Coffee.

ERSKINE, JOHN. 1879—
The Moral Obligation to be Intelligent. *Duffield.*

The initial essay which gives its name to the volume is the keynote to all the essays. Kingsley's "Be good, sweet maid, and let who will be clever" is "the casual assumption that a choice must be made between goodness and intelligence, that reason and God are not on good terms with each other, that the mind and the heart are rival buckets in the well of truth."

MORLEY, CHRISTOPHER. 1890—
Shandygaff. *Doubleday, Page.*
Mince Pie. *Doran.*
Pipefuls. *Doubleday, Page.*
Tales From a Roll-Top Desk. *Doubleday, Page.*

"The book deals with brown eyes, tobacco, books, hay fever, the sorrows of commuters, and the President of the United States."—The author in a review of "Shandygaff."

SMITH, LOGAN PEARSALL. 1867—
Trivia. *Dubleday, Page.*

Paragraph essays which present a new prose form. Some of them

were privately printed 16 years ago. The author has since developed this form.

NEWTON, A. EDWARD. 1863—

Amenities of Book-Collecting and Kindred Affections. *Atlantic Monthly.*

Of the thirteen essays, four deal with Mr. Newton's own adventures as a collector. Three turn about the Johnson coterie—and certainly the paper on Mrs. Thrale ("A Light-Blue Stocking") is one of Mr. Newton's happiest exercises. One deals with Lamb's love for Fanny Kelly; one with Lamb's grotesque friend Godwin, husband of the first suffragette; one is on Trollope, one on Wilde, one on Temple Bar. . . . Let no one carp that I have not explained what the book is about."—Christopher Morley in the *Bookman.*

KIRKLAND, WINIFRED. 1872—

The View Vertical. *Houghton Mifflin.*

The Joys of Being a Woman. *Houghton Mifflin.*

The New Death. *Houghton Mifflin.*

The essays of Miss Kirkland are familiar to all readers of the *Atlantic Monthly.* Her volume on the New Death is the amplification of an essay that attracted widespread attention.

BERGENGREN, RALPH. 1871—

The Comforts of Home. *Atlantic Monthly.*

The Perfect Gentleman. *Atlantic Monthly.*

Humorous aspects of domestic life, including "Furnace and I" which was widely quoted from The Contributors' Club.

QUESTIONS

1. What was the original title of "The Private Papers of Henry Ryecroft"?
2. Who was hailed as "the man who has come to take the place of Bernard Shaw"?
3. Name three volumes of essays by Hilaire Belloc.
4. In what volume of American essays is there an essay on "The Hilarity of Hilaire"?
5. Who has been called the American Belloc?
6. Compare Thoreau and Burroughs.
7. Name several essayists who are also poets.
8. Who wrote "Walking Essays"? "Walking Stick Papers"? "Heretics"? "Hearts of Controversy"? "Fireside Travels"? "My Study Fire"?
9. What is the pen name of Violet Paget? Of Ray Stannard Baker?
10. What essayist invented the paragraph essay?

CHAPTER XIX

BIOGRAPHY

"A well-written life is almost as rare as a well-spent one."—CARLYLE.

THE FIELD of English biography was uncharted and unmapped, until Professor Waldo H. Dunn brought out his volume, "English Biography" (*Dutton's* Channels of English Literature Series). This handbook to the literature of biography is, as a book of reference, indispensable. As a valuation of all the great biographies of literature, it is the best guide to be had. Professor Dunn's outline stops short of the biographies of the twentieth century. "The Art of Biography" by William Roscoe Thayer (*Scribner*) is a delightfully suggestive study of the development of biographical writing, with instances and illustrations drawn from the entire field of biographical literature.

Some of the most notable biographies will not be found in this list, as there are limits of space to be observed. Readers will find in the volume on "English Biography" mention of such great works as: Masson's Milton, Southey's Nelson, Dean Stanley's Arnold, Moore's Byron, Speeding's Bacon, Cook's Ruskin, and Allen's Phillips Brooks—the last, by the way, considered "the highest point attained by an American biographer."

Biography, as a division of literature, did not come into existence until the nineteenth century. Even the word, biography, is modern. Dryden introduced it into the language in 1683. And it was not until 1809 that the word, autobiography, was first used. It is noteworthy that the first important biography in English literature should still be the greatest. Boswell remains "the prince of biographers."

In the century and more of English biography, many different types of lives have laid claim to a place in literature and have been rejected. There have been the "honeysuckle lives," the "mealy-mouthed lives," the idolatrous lives, the

obituary rhapsodies. At present the standards of biography are well defined. Ever since Sir Sidney Lee wrote "The Principles of Biography" (*Cambridge Press*), and laid down, as it were, the rules for "pure biography," the tests for biography have been fixed and formal. Biography as the hand-maid of ethical instruction, of history or of science, is discountenanced. Biography written during a man's lifetime, or by a member of his family, biography reporting remembered conversations, has each had its pitfalls revealed. The field of biography is vast, but one need go astray in it no longer.

BOSWELL, JAMES. 1740—95.

The Life of Samuel Johnson, LL.D. (First edition, 1791), *Crowell,* 2 vols.; *Macmillan,* 1 vol., *Library of English Classics,* 3 vols.; *Dutton,* 3 vols., edited by Arnold Glover, *Everyman's,* 2 vols.; *Temple Classics,* 6 vols.; *Oxford,* 1 vol., India paper, 2 vols.; *Scribner,* 2 vols., *Caxton Series; Harcourt, Bohn Library.*

"The longest biography in the English language is also the best. Boswell's Life of Johnson is indeed reckoned the best specimen of biography that has yet been written in any tongue."—Sir Sidney Lee.

Boswell has had many editors. The edition by Dr. Birkbeck Hill is usually considered the best because of its exhaustive annotations. Other reprints, less encumbered by notes, have been edited by Augustine Birrell, Austin Dobson, Percy Fitzgerald, and Roger Ingpen. The Ingpen Bicentenary edition, now out of print, contains 112 illustrations, and is a most beautiful as well as a most satisfactory edition.

LOCKHART, JOHN GIBSON. 1794—1854.

Memoirs of the Life of Sir Walter Scott (First edition, 1836-8). *Houghton Mifflin, Cambridge Edition, Library of English Classics,* 5 vols.; *Macmillan,* 5 vols.; *Dutton, Everyman's* (abridged); *Macmillan* (abridged), *Pocket Classics,* 1 vol.

"Lockhart's Life of Scott is the second best biography in the language, Boswell's biography being the first. But Lockhart's merit is mainly due to the excellence and the abundance of the raw material provided for him in Scott's ample journals and correspondence."—Sir Sidney Lee.

Although Lockhart was the son-in-law of Sir Walter Scott, the family relationship did not incline him to panegyric. He painted

the defects as well as the virtues in Scott's character. The picture is a true one, but much too long. The account of the death of Scott is one of the finest bits of writing in the book.

LEWES, GEORGE HENRY. 1817—78.

Life of Goethe. *Dutton, Everyman's; Houghton Mifflin.*

"Lewes began his life of Goethe at a time when no German author had undertaken the task; in fact it is no exaggeration to say that the spur given by this endeavor of Lewes proved the stimulus for the beginning, by the Germans themselves, of modern German biography."—Waldo H. Dunn.

The best life of Goethe by a German is that by Dr. Albert Bielschowsky (*Putnam*). Lewes and Bielschowsky have both been superseded by Calvin Thomas in his life of Goethe. (*Holt.*)

GASKELL, MRS. ELIZABETH CLEGHORN. 1810—65.

Life of Charlotte Brontë. *Dutton, Everyman's; Harper,* Haworth edition.

Mrs. Gaskell's "Life of Charlotte Brontë" is the most famous life of a woman written by a woman. Charlotte Brontë has had many distinguished biographers, all of whom acknowledge their indebtedness to Mrs. Gaskell. The biography that ranks next to Mrs. Gaskell's is Clement Shorter's "Charlotte Brontë and Her Sisters," (*Scribner*). Augustine Birrell's "Life of Charlotte Brontë," (*Scribner*), and May Sinclair's "The Three Brontës" (*Houghton*), are noteworthy supplements to Mrs. Gaskell's work.

FORSTER, JOHN. 1812—76.

Life of Charles Dickens. *Scribner,* Gadshill edition, 2 vols.; *Lippincott.*

This biography was written by Dickens' most intimate friend. Forster is known as "a professional biographer," a man who "made biography his business." Besides the Life of Dickens, he wrote the life of Goldsmith, of Landor, and of Swift. "It can hardly be said that a reader turns to any of these biographies for the sheer pleasure of reading—unless, perchance, it be to the life of Goldsmith. One soon gets the impression that these are works to be consulted rather than read."—Waldo H. Dunn. A more readable biography of Dickens is to be found in George Gissing's "Charles Dickens: a Critical Biography" (*Dodd, Mead*).

CROSS, JOHN WALTER.

The Life of George Eliot. 1884. *Page, Cabinet Edition,* 3 vols.

The life of George Eliot by her husband, J. W. Cross, is an example of the Boswell-autobiographical method carried to an extreme. The author in his preface states that he has endeavored to form an autobiography of George Eliot. "The life has been allowed to write itself in extracts from her letters and journals." As a biography, Cross's book is usually counted a failure. "Mr. Cross had done better, perhaps—at least as well—if he had merely published George Eliot's correspondence and journals."—Waldo H. Dunn.

FROUDE, JAMES ANTHONY. 1818—94.

Thomas Carlyle; a history of the first forty years of his life. 2 vols. 1882. *Scribner.*

Thomas Carlyle; a history of his life in London. 2 vols. *Scribner.*

"Froude's Carlyle has been ever since its publication a famous battleground. It might almost be said that Froude was permitted to enjoy no peace of mind after the biography was given to the public. It is certain that he has been grossly misjudged, severely maligned, unjustly condemned. . . . The chief outcry against Froude was the self-same outcry that was raised against Lockhart: matters were revealed that should not have been revealed."—Waldo H. Dunn. Whether Froude's Carlyle belongs among the defamatory, calumnious biographies is still a question. Leslie Stephen says of Froude that "he seems to have expected that his readers would be as ready as himself to condone Carlyle's faults of temper. He unluckily succeeded in exaggerating the faults without carrying his readers along with him." As a corrective to Froude, there is an interesting study of Carlyle in "Contemporary Portraits" by Frank Harris (*Kennerley*), and "How to Know Carlyle" by Bliss Perry (*Bobbs-Merrill*).

SANBORN, FRANKLIN B. 1831—

A Life of Henry D. Thoreau. *Houghton Mifflin.*

The author has written an earlier life of Thoreau in the American Men of Letters series. This more extensive life was issued at the time of the centenary of Thoreau's birth.

CLARK, JOHN SPENCER. 1835—1920.

The Life and Letters of John Fiske. 2 vols. *Houghton Mifflin.*

The life of Fiske is here told rather by his letters than by his biographer. In this way Fiske is allowed to speak for himself.

TREVELYAN, SIR GEORGE OTTO. 1838—

Life and Letters of Lord Macaulay. *Harper,* 2 vols., Popular edition, 1 vol.; *Macmillan, Pocket Classics,* (Selections).

The Life of Macaulay by his nephew ranks with Boswell's Johnson and Lockhart's Scott as one of the three greatest biographies in the English language. Gladstone in reviewing the book said, "What we want in a biography, and what, despite the etymology of the title, we very seldom find, is *life.*" Trevelyan succeeded in giving life to his portrait of Macaulay. There is no inconsistency in calling it a *Life* at the top of every page, as A. C. Benson expresses it. Trevelyan's Macaulay is cheerful reading. As Trevelyan himself says, Macaulay's was "one of the happiest lives that it has ever fallen to the lot of a biographer to record."

LOUNSBURY, THOMAS R. 1838—1915.

The Life and Times of Tennyson, From 1809 to 1850. *Yale.*

The authorized life of Lord Tennyson was written by his son, Hallam, Lord Tennyson, "Memoir of Alfred Tennyson" (*Macmillan*). So much of the poet's private life was withheld from the reader, that the biography was a disappointment. The late Professor Lounsbury of Yale collected a mass of material about Tennyson and converted it into a most readable biography.

MORLEY, JOHN, VISCOUNT. 1838—

The Life of William Ewart Gladstone. 1902. *Macmillan.* 2 vols.

Viscount Morley, as Editor of the English Men of Letters series, has shown himself a master hand at biography. He has written the life of Burke, Cobden, Rousseau, Voltaire (all *Macmillan*), and of Oliver Cromwell (*Century*). The Life of Gladstone is Morley's masterpiece, although his recent volumes of Recollections closely rival the biographical work in popularity. Viscount Bryce's Gladstone (*Century*), is an excellent, though shorter work.

PALMER, GEORGE HERBERT. 1842—

The Life of Alice Freeman Palmer. *Houghton Mifflin.*

This has been called "a biography of inspiration." It recalls the life of the Brownings, and closely rivals their life in beauty and devotion. Alice Freeman was President of Wellesley College until in 1887 she married Mr. Palmer, Professor of philosophy in Harvard University.

COLVIN, SIR SIDNEY. 1845—

John Keats: His Life and Poetry, His Friends, Critics and After-Fame. *Scribner.*

Colvin has devoted a lifetime to the study of Keats. Twice before he has written about the poet: in a brief life of Keats in the English Men of Letters series, and in a volume of Keat's Letters which he edited in 1887. Both of these earlier works have been used in compiling the present biography. "It is a remarkable thing that this great biography of Keats should have been written by a man in his seventy-third year, and written with such a fine note of sympathy and with so keen an eye to the essentials of a man's life." —Clement Shorter.

BISHOP, JOSEPH BUCKLIN. 1847—

Theodore Roosevelt and His Times. 2 vols. *Scribner.*

Planned by Colonel Roosevelt long before his death and carefully mapped out with Mr. Bishop, who devoted several years to the examination of correspondence and other material.

GOSSE, EDMUND. 1849—

A Life of Algernon Charles Swinburne. *Macmillan.*

Gosse has also recently edited, with T. J. Wise, the Posthumous Poems of Swinburne. A lesser contribution to Swinburne biography has been made by his cousin, Mrs. Disney Leith (*Putnam*).

PENNELL, ELIZABETH ROBINS AND JOSEPH. 1855—; 1860—

The Life of James McNeill Whistler. 1911. *Lippincott.*

Mr. and Mrs. Pennell were intimate friends of Whistler's and spent much time with him abroad. They were Whistler's chosen biographers, and Mrs. Pennell in the text, and Mr. Pennell in the 99 illustrations, have acquitted themselves creditably of a difficult commission. Lippincott also publishes the Duret "Life of Whistler."

MCMASTER, JOHN BACH. 1852—

The Life and Times of Stephen Girard, Mariner and Merchant. 2 vols. *Lippincott.*

WHITEHOUSE, H. REMSEN. 1857—

The Life of Lamartine. 2 vols. *Houghton Mifflin.*

This is the first life in English of the great French poet and statesman to be published in America. A short memoir by Lady Domville is the only other work of the kind in English.

HERRICK, FRANCIS HOBART. 1858—

Audubon, the Naturalist, A History of his Life and Time. 2 vols., *Appleton.*

The author has discovered important documents in France, where Audubon spent his childhood and youth. Although there have been earlier biographies of Audubon, by his widow (*Putnam*), by Robert Buchanan (*Dutton, Everyman's*), as well as biographical passages in Audubon's Journals (*Scribner*), this life by Herrick is the first complete biography of the naturalist.

LEE, SIR SIDNEY. 1859—

A Life of William Shakespeare. *Macmillan.*

Lee succeeded Leslie Stephen as editor of the Dictionary of National Biography. He has devoted his life to the subject of biography, especially to that of Shakespeare. A new and revised edition of his "Life of Shakespeare" was brought out in 1916 at the time of the celebration of the Shakespeare tercentenary. He is regarded as the leading biographer of Shakespeare, and received his knighthood for his services to Shakespearian scholarship. An excellent criticism of Lee's work was written by George Greenwood: "Sir Sidney Lee's New Edition of a Life of William Shakespeare." (*Lane*).

The best short life of Shakespeare is that by the poet, John Masefield, in Holt's Home University Library. It would be hard to overestimate this interesting book. In spite of all that has been written about Shakespeare, Masefield has succeeded in saying something new.

Other biographies of Shakespeare are by George Brandes (*Macmillan*), Hamilton Wright Mabie (*Macmillan*), Frank Harris (*Kennerley*) and Oliphant Smeaton (*Dutton, Everyman's.*)

BALFOUR, GRAHAM. 1859—

The Life of Robert Louis Stevenson. 2 vols., Biographical edition, Abridged, Abridged and illustrated, *Scribner.*

This Life of Stevenson, written by his cousin, is authoritative. The Letters of Robert Louis Stevenson edited by Sir Sidney Colvin (*Scribner,* 4 vols.) and issued two years before Balfour's Life, form a companion volume to the biography.

THAYER, WILLIAM ROSCOE. 1859—

The Life and Letters of John Hay. 1915. 2 vols. *Houghton Mifflin.*

Thayer has written the lives of two eminent statesmen, Cavour, and John Hay. The Life of John Hay is the official, authorized

biography. It contains many interesting revelations about the author of "Jim Bludso" and "Little Breeches," and establishes the authorship of "The Bread-Winners," an anonymous novel, which Hay would never acknowledge during his lifetime, although it earned a recognized place in American fiction.

PERRY, BLISS. 1860—

Walt Whitman: His Life and Work. *Houghton Mifflin.*

This volume was awaited with keen anticipation and received with bitter disappointment. Whitman seems always to have the misfortune of having his life written either by a friend or by an enemy. Perry's inimical biography is as unreliable as the panegyrical life by the admiring Traubel. Whitman's biography therefore remains to be written. Meanwhile a new chapter in his life has just been revealed in "The Letters of Walt Whitman and Anne Gilchrist" (Doubleday), edited by Whitman's literary executor, Thomas B. Harned.

PAINE, ALBERT BIGELOW. 1861—

Mark Twain, a Biography. 3 vols. *Harper.*

The author is Samuel Clemens' literary executor and the editor of his "Letters" (*Harper,* 2 vols.). He began during Clemens' lifetime to collect material for the biography, and his work is authoritative. "My Mark Twain" by William Dean Howells (*Harper*), is a shorter biography of Clemens.

BEVERIDGE, ALBERT JEREMIAH. 1862—

Life of John Marshall. 4 vols. *Houghton Mifflin.*

Accepted on all sides as a notable example of biographical writing. Volumes one and two take Marshall's life to the time he was named Chief Justice by President Adams. Volumes three and four are devoted to his later life and his career on the Supreme Bench. This biography was awarded the Pulitzer Prize for biography in 1920.

HALE, EDWARD EVERETT, JR. 1863—

Life and Letters of Edward Everett Hale. 2 vols. *Little, Brown.*

SMITH, C. ALPHONSO. 1864—

O. Henry, Biography. *Doubleday, Page.*

The publication of this biography caused a sensation. The unknown part of Sidney Porter's life—the years spent in prison—was here for the first time revealed. The disclosure has served to make O. Henry even better beloved than before.

HARRIS, JULIA COLLIER.

The Life and Letters of Joel Chandler Harris. *Houghton Mifflin.*

The life of "Uncle Remus" written by his daughter-in-law.

MONYPENNY, WILLIAM FLAVELLE. 1866—1912.

The Life of Benjamin Disraeli, Earl of Beaconsfield. 1910. 6 vols. *Macmillan.*

The author died having completed only two volumes. The other four volumes have been written by G. E. Buckle.

LUCAS, EDWARD VERRALL. 1868—

The Life of Charles Lamb. 2 vols. *Putnam.*

Lucas is so kindred in spirit to Lamb that he seems born to be Lamb's biographer. He has written of Elia in a most Elian manner.

HENDERSON, ARCHIBALD. 1877—

George Bernard Shaw: His Life and Works. A Critical Biography, Authorized. 1911. *Stewart & Kidd; Boni & Liveright.*

This life of Shaw is as diverting as Shaw's own works. It is full of anecdotes, fragmentary in form, but remarkably frank for a life written during the subject's lifetime.

QUESTIONS

1. Which is the longest biography in the English language?
2. What relation was Lockhart to Scott?
3. Name four biographers of the Brontës.
4. What is the Dictionary of National Biography?
5. Who wrote "The Life of Benjamin Disraeli"?
6. What other biographical work has been done by the author of "The Life and Letters of John Hay"?
7. What material is there for the study of the life of John James Audubon?
8. Did Roosevelt have an official biographer?

CHAPTER XX

AUTOBIOGRAPHY

"A dull autobiography has never been written."—LESLIE STEPHEN.

THE TERM autobiography is used to include such diverse literary forms as letters, diaries, confessions, journals, memoirs, and reminiscences, as well as writings wholly subjective in theme. The literature of autobiography has been surveyed by Anna Robeson Burr in "The Autobiography" (*Houghton, Mifflin*), in as scholarly and comprehensive a way as the literature of biography was surveyed by Professor Dunn. The field of confessions, however, was found to be so extensive that Mrs. Burr devoted a separate volume to it, in "Religious Confessions and Confessants" (*Houghton Mifflin*).

The question: Which is the greatest autobiography in literature? is not answered with the same agreement as is the question: Which is the greatest biography? Although the English are supreme in biography, the place of honor in autobiography belongs either to the Italians, because of the Cellini and Goldoni Autobiographies, or to the French for the Confessions of Rousseau.

Sir Arthur Conan Doyle in his volume of essays, "Through the Magic Door," says that "no British autobiography has ever been frank, and consequently no British autobiography has ever been good. Trollope's autobiography is as good as any I know, but of all forms of literature it is the one least adapted to the national genius. You could not imagine a British Rousseau, still less a British Benvenuto Cellini. In one way it is to the credit of the race that it should be so. If we do as much evil as our neighbors we at least have grace enough to be ashamed of it and to suppress its publication."

Many autobiographies are written in the guise of fiction, and these often reveal more about the writer than an acknowledged autobiography. The reader will think of many: such as,

"The Confessions of an English Opium Eater" by DeQuincey (*Dutton*), "The Child in the House" by Walter Pater (*Dodd, Mead*), "The Story of My Heart" by Richard Jefferies (*Longmans, Green*), and "Father and Son" by Edmund Gosse (*Scribner*).

There are three different collections of autobiographies which bring together many of the following masterpieces in convenient form:

Choice Autobiographies. Edited by William Dean Howells. *Houghton Mifflin.*

Little Masterpieces of Autobiography. 6 vols. Edited by George Iles. *Doubleday, Page.*

Representative Biographies of English Men of Letters. Edited by Copeland and Hersey. *Macmillan.*

AUTOBIOGRAPHIES

CELLINI, BENVENUTO. 1500—1571.

Autobiography. Translated by Thomas Roscoe. *Scribner, Caxton Edition;* translated by Anne Macdonnell, 2 vols., *Dutton, Everyman's;* translated by J. A. Symonds, 1 vol., *Scribner;* 2 vols., *Brentano.*

Cellini to-day is more famous for his autobiography than for his statue of "Perseus." His autobiography has been called the most unflinching in all literature. His unhesitating confessions of hate, theft, murder, and sensuality make his Memoirs perhaps the most sinful picture which a man ever drew of himself. The story of his many dishonorable adventures reads like a picaresque novel. Yet withal this autobiography is a valuable picture of its time. The translation by Symonds is the best.

EVELYN, JOHN. 1620—1706.

Diary. Edited by William Bray. *Scribner, Caxton Edition;* 2 vols., *Dutton, Everyman's;* 4 vols., *Harcourt, Bohn.*

As the diary of a devout and honorable gentleman, of scholarly attainment and of great nobility of character, Evelyn's diary is in sharp contrast to the diary of his friend and contemporary, Pepys. Evelyn was far more righteous and far less likable than Pepys. His diary covers the period of the Civil War, the Commonwealth, and the reign of Charles II, a period of 56 years.

PEPYS, SAMUEL. 1633—1703.

Diary. Edited by H. B. Wheatley. *Harcourt, Bohn,* 9 vols., with Index and Pepysiana, 10 vols.; Edited by G. G. Smith, *Macmillan;* Edited by Lord Braybrooke, *Dutton, Everyman's,* 2 vols.; *McKay,* 4 vols.; *Scribner, Caxton.*

Pepys's Diary was written in cipher and remained untranslated for nearly a century, when the key was discovered. It covers a period of only nine and a half years, 1660-1669. The lively narrative makes the Diary racy reading. Although Pepys portrays himself as selfish, snobbish, scandal-loving, and vain, yet he retains our sympathy because of his intense humanity. The quaint style of the Diary is often parodied. See "A Diary of the Great War by Samuel Pepys, Jr., Esq." (*Lane.*)

FRANKLIN, BENJAMIN. 1706—1790.

Autobiography. *Putnam,* edited by John Bigelow; *Dutton, Everyman's;* illustrated by E. Boyd Smith, *Holt; Houghton, Mifflin; Century, Century Classics,* Introduction by Woodrow Wilson; Also many other editions.

"Franklin's work constitutes the one classic American autobiography, the most straightforward and unstudied narrative of its kind in the English language, if not in the world."—Waldo H. Dunn. Franklin's Autobiography was first printed in a French translation in 1791. The four different parts of the manuscript were written at various times and places, in England, France, and Philadelphia. The great biographer of Franklin, John Bigelow, (see "Life of Franklin," 3 vols., *Lippincott*) secured possession of the original manuscript in France, and edited "the unmutilated and correct version" of it (*Putnam*). The history of the manuscript is told in the *Everyman* edition, and further interesting information is given in the recent volumes by W. Cabell Bruce: "Benjamin Franklin Self-Revealed," 2 vols., (*Putnam*).

ROUSSEAU, JEAN JACQUES. 1712—1778.

The Confessions of Jean Jacques Rousseau. *Lippincott,* 2 vols.

The Confessions is the detailed, intimate, complete history of a soul. It describes Rousseau's life, from its beginning until its maturity, from the most personal point of view, with no disguises or reticences of any kind. It is written with great art . . . It is very easy to draw a cutting comparison between Rousseau's preaching and his practice, as it stands revealed in the Confessions—the lover of independence who never earned his own living, the apostle

of equality who was a snob, and the educationist who left his children in the Foundling Asylum. . . . There is indeed an unpleasant side to his Confessions. His book contains the germs of that Byronic egotism which later became the fashion all over Europe."—G. L. Strachey. Landmarks in French Literature. (*Holt.*)

GIBBON, EDWARD. 1737—1794.

Autobiography. *Oxford.* Edited by Lord Sheffield; *Dutton, Everyman's.*

Memoirs. *Dutton.* Edited by Henry Morley.

Gibbon's autobiography might be called his autobiographies because he wrote six different accounts of his own career, and a seventh fragmentary sketch. These different manuscripts were arranged into one narrative by the Earl of Sheffield and published in 1799. "Among the books in which men have told the story of their own lives it stands in the front rank. It is a striking fact that one of the first of autobiographies and the first of biographies were written in the same years. Boswell was still working at his life of Johnson when Gibbon began those memoirs from which his autobiography, in the form in which it was given to the world, was so skilfully pieced together."—George Birkbeck Hill.

GOETHE, JOHANN WOLFGANG VON. 1749—1832.

Poetry and Truth from My Own Life. 2 vols. *Harcourt, Bohn.*

A translation of "Dichtung and Wahrheit aus meinem Leben" made by Minna Steele Smith. "The Wahrheit und Dichtung is the weakest autobiography the world has ever had from so strong a hand."—Anna Robeson Burr.

NEWMAN, JOHN HENRY, CARDINAL. 1801—1890.

Apologia pro Vita Sua. *Longmans, Green; Dutton, Everyman's.*

Newman's Apology for his Life is a religious autobiography. It is a defense of the religious convictions which led him to abandon the Church of England for the Church of Rome. "Change in belief is one of the most frequent causes for autobiography. . . . There are two forms of Apologia—one written entirely to convince outsiders; the other partially, if not wholly, to convince oneself. . . . The Apologia of Newman never satisfied his critics. One can but repeat again that the great apologies of literature singularly fail to convince."—Anna Robeson Burr.

MILL, JOHN STUART. 1806—1873.

Autobiography. *Holt.*

Mill's autobiography is a valuable contribution to the science of education. Mill was given an intensive home education by his father, a narrow-minded pedant, who insisted that his son should begin the study of Greek at three years of age. Mill's autobiography has been called the story of an education and the recovery from it. The autobiography also contains one of the most beautiful of love stories. Mill's friendship with Mrs. Taylor for twenty-one years, and their married life together after the death of Mr. Taylor form a great part of the autobiography. Edward Everett Hale has called the Autobiography "two lives in one—written by one of them."

TROLLOPE, ANTHONY. 1815—1882.

Autobiography. *Dodd, Mead.*

The autobiography of the chronicler of Barsetshire is especially interesting to writers because of the light it throws on Trollope's methods as a novelist. In it Trollope confesses that it was his custom to write with his watch before him for a certain length of time every day and to require of himself 250 words every quarter of an hour.

"The publication of Anthony Trollope's autobiography in some degree accounts for the neglect into which he and his works fell so soon after his death. I should like to believe it, for such a fact would be, from one point of view, a credit to "the great big stupid public."—George Gissing in "The Private Papers of Henry Ryecroft." (*Dutton; Boni & Liveright.*)

ADAMS, CHARLES FRANCIS. 1835—1915.

An Autobiography. *Houghton Mifflin.*

The author was the grandson of John Quincy Adams, sixth President of the United States, and the son of Charles Francis Adams, Minister to the Court of St. James during the Civil War. The autobiography is of interest for the remarkable family history it contains, and for the exposition and criticism of defects in our methods of education. The author is unduly severe in his comments upon his parents, teachers, and associates. "A youth as mistaken in his methods of living as he says he was, could not have turned out the man that he came to be," said Henry Cabot Lodge. His references to Boston as "provincial," "stationary," "an eddy in the world current," are more severe than those of his brother in "The Education of Henry Adams."

ADAMS, HENRY. 1838—1918.

The Education of Henry Adams: An Autobiography. *Houghton Mifflin.* A sequel to "Mont Saint-Michel and Chartres."

Henry Adams was the author of "The History of the United States, 1801-1817," (*Scribner*), which covers the administrations of Jefferson and Madison. His autobiography is not concerned with pedagogy, as the title would lead one to suppose. It is concerned "with ideas rather than with events, with failures rather than with successes, and with other people more than with the writer himself." His characterization of his father and his home circle is very different from that to be found in his brother's autobiography.

MORLEY, JOHN, VISCOUNT. 1838—

Recollections. 2 vols. *Macmillan.*

Morley has written the biography of his age as well as of himself. His "Recollections" contain tributes to all the great minds of Victorian times, Meredith, Arnold, Mill, Gladstone, Spencer, George Eliot, Mazzini, Hugo, George Sand and many others. "Morley stands in the front rank alike of literature and of statesmanship. He has often been on the losing side: sometimes perhaps on the wrong side: never on the side of wrong."—A. G. Gardiner. His autobiography is of interest from a political, as well as from a literary, point of view.

JAMES, HENRY. 1843—1916.

A Small Boy and Others. *Scribner.*

The Middle Years. *Scribner.*

In these two volumes James has written the story of his early life in America and of his later years, which were spent in London.

MATTHEWS, BRANDER. 1852—

These Many Years. Recollections of a New Yorker. *Scribner.*

Matthews' autobiography is especially interesting to lovers of the drama. It was his ambition to become a playwright, but loss of fortune turned him to an academic career. As Professor of Dramatic Literature at Columbia University, he has lectured and written extensively on the theater. "The chapters on New York literature and its members are of such unique value as to constitute an incomparable contribution to our literary history."—William Dean Howells.

PUTNAM, GEORGE HAVEN. 1844—

Memories of My Youth. 1844-1865. *Putnam.*

Memories of a Publisher. 1865-1915. *Putnam.*

This story of the founding of a great publishing house is intensely interesting for the many anecdotes it gives of famous authors, and for the history of the contest for international copyright. The author's part in obtaining the Copyright bill of March, 1891, was one of the greatest services ever made to letters.

McClure, Samuel Sidney. 1857—

My Autobiography. *Stokes.*

The story of the sensational career of a self-made man, from his early hardships and privations in Ireland until his great success in founding the first low-priced magazine in America.

Conrad, Joseph. 1857—

A Personal Record. *Doubleday, Page; Harper.*

This was published abroad under the title "Some Reminiscences." It is the unpretentious autobiography of a master-mariner and master novelist. Conrad's complete ignorance of the English language until he was 20 was a surprising revelation to the public. The adventures of his early life make exciting reading.

Garland, Hamlin. 1860—

A Son of the Middle Border. *Macmillan.*

The story of the author's life up to his thirty-second year. His theme is "the unremitting toil and desperate fatigue" of life on the frontier. "It is the corrosive monotony, the loneliness, the blank unending labor, the bleak conditions of life that so preoccupy the author's mind."—*Dial.*

Bashkirtseff, Marie. 1860—1884.

The Journal of a Young Artist. Trans. by Mary J. Serrano. *Dutton.*

Gladstone called this autobiography "a book without a parallel." The author herself calls it "the record of a woman's life, written down day by day, without any attempt at concealment, as if no one in the world were to read it, yet with the purpose of being read." It is the story of a young Russian artist who lived and died in Paris, her short life being a constant battle with tuberculosis. Her love affair with Bastien Lepage, the young artist who died of the same disease, adds pathos to the autobiography.

Keller, Helen. 1880—

The Story of My Life. *Doubleday, Page; Grosset & Dunlap.*

AUTOBIOGRAPHIES OF CHILDHOOD

TOLSTOY, COUNT LEO. 1828—1910.

Childhood, Boyhood, and Youth. *Dutton, Everyman's; Crowell; Page.*

This autobiography of the great Russian's early life has been supplemented by diaries of his later years.

HOWELLS, WILLIAM DEAN. 1837—1920.

Years of My Youth. *Harper.*

Other volumes by Howells are autobiographic. "Literary Friends and Acquaintances" consists of later reminiscences.

MUIR, JOHN. 1838—1914.

The Story of My Boyhood and Youth. *Houghton Mifflin.*

This is one of the few biographies suitable for juvenile librares. Boys especially delight in such incidents as the great naturalist's description of his famous clock, which not only woke him up in the morning, but dumped him out of bed, which delivered his books to him in regular sequence when he was studying, and which lighted his fire in the morning.

BURNETT, FRANCIS HODGSON. 1849—

The One I Knew the Best of All. *Scribner.*

This memory-picture of the mind of a child ranks with Pierre Loti's classic "The Story of a Child."

GORKY, MAXIM. 1868—

My Childhood. *Century.*

In the World (sequel). Translated by Mrs. Gertrude M. Foakes *Century.*

It is interesting to compare Gorky's lurid picture of his youth with the equally moving but more idealistic picture which Aksakov draws of his youth in "Years of My Childhood" (Longmans, Green).

HUDSON, W. H. 1862—

Far Away and Long Ago: A History of My Early Life. *Dutton.*

This is an autobiography of great poetic charm. The story of the author's boyhood consists chiefly of pictures of his early South American environment. Hudson's books are filled with descriptions of scenery, and he is one of the few living writers who can make interesting reading of such descriptions. The book describes "the most interesting part of his life," the part which ended when he was fifteen years of age.

BRANDES, GEORG. 1842—

Reminiscences of My Childhood and Youth. Translated by G. M. Fox-Davies. *Duffield.*

This work, translated from the Danish, calls to mind another beautiful autobiography of Danish childhood, "The Fairy Story of My Life," by the beloved Hans Christian Andersen.

QUESTIONS

1. Name some autobiographies written in the guise of fiction.
2. Who were Cellini's contemporaries?
3. What period is covered by Pepys? By Evelyn?
4. Where was the first edition of Franklin's Autobiography published?
5. Who was Jean Jacques Rousseau?
6. What was the occasion of Newman's Autobiography?
7. Name four generations of the Adams family.
8. Name three autobiographies of childhood.

CHAPTER XXI

FRENCH LITERATURE

"French literature, taken as a whole, overtops in richness, artistic quality, and historical influence, all literatures since those of Greece and Rome."—C. H. CONRAD WRIGHT, in "A History of French Literature."

FRENCH LITERATURE is the most artistic in the world. The French lay great stress on perfection of literary form, and more stylists are to be found among their writers than among those of any other nation. The French Academy, which exerts a strong influence upon literature in France, concerns itself rather with the manner of writing than with the subject matter. Art for art's sake, as a literary gospel, is characteristically French.

As beauty of literary form is the thing most difficult of translation it may account for the fact that French literature has had but few illustrious English translators. The Page translation of Molière, the Wormeley and Saintsbury translations of Balzac, and the Cannan translation of "Jean-Christophe" are thought of as great achievements mainly because they were great undertakings.

In spite of this inherent difficulty of translation and of the consequent paucity of adequate English renderings of French masterpieces, English-speaking people probably have a higher appreciation of the literature of France than that of any other foreign country. The explanation of this may lie in the fact that as French is the foreign language most often understood by English people, the beauties of its literature become known to them in the original.

For the student of French literature there are the following critical works in English:

DOWDEN, EDWARD. 1843—1913.
A History of French Literature. *Appleton, Literatures of the World.*

Gosse, Edmund W. 1849—
French Profiles. *Scribner.*

Konta, Annie Lemp. 1867—
The History of French Literature from the Oath of Strassburg to Chanticler. *Appleton.*

Saintsbury, George E. 1845—
A History of the French Novel.. 2 vols. *Macmillan.*

Stephens, Winifred.
French Novelists of To-Day. 2 vols. *Lane.*

Strachey, G. L.
Landmarks in French Literature. *Holt.*

Vincent, Leon H. 1859—
Brief Studies in French Letters and Society in the Seventeenth Century. *Houghton Mifflin.*

Wells, Benjamin Willis. 1856—
A Century of French Fiction. *Dodd, Mead.*

Wright, C. H. Conrad. 1869—
A History of French Literature. *Oxford.*

FRENCH WRITERS

Aucassin and Nicolete.
Translated by Andrew Lang. *Barse & Hopkins; Crowell; Dodge; Mosher;*
Same, translated by Michael West, *Brentano;*
Same, translated by Eugene Mason, *Dutton,* also (with fifteen other romances), *Everyman's;*
Same, translated by F. W. Bourdillon, *Longmans, Green; Macmillan; Oxford.*

The romance of "Aucassin and Nicolete," by an unknown author who lived about 1130, belongs to the beginning of French literature. In form it is a *"cante-fable,"* a narrative told in alternate prose and verse. The story tells of Aucassin's love for a captive maiden, Nicolete. After escape from prison, the lovers are captured by the Saracens, placed on different ships and separated for years. Nicolete returns to Provence in the disguise of a harper, sings a song to Aucassin about the love of Aucassin and Nicolete, and the lovers are reunited.

This song-story has been translated by Andrew Lang with matchless grace and charm. The oldest translation is that by Eugene

Mason. Francis William Bourdillon has edited the most authentic text of the original French manuscript. A notable translation by Laurence Housman (*Lane*) is now out of print.

FROISSART, JEAN. 1337—1410.

Chronicles of England, France, and Spain. *Dutton,* 1 vol., illustrated, and *Everyman's; Macmillan, Globe Library.*

The Boy's Froissart. Edited by Sidney Lanier. *Scribner.*

Froissart's "Chronicles" begin with the reign of Edward III (1327-77) and end with the death of Richard II (1400). They were printed in Paris in 1498 and were first translated into English at the command of Henry the Eighth by John Bourchier, Lord Berners. This is a spirited rendering in old English. A more modern translation is that by Thomas Johnes (1805).

Froissart was attached to both the French and English courts as an ecclesiastic, and he traveled far and wide to get information for his chronicles. These were begun as a rhymed account of the wars between England and France; later he abandoned rhyme for prose. His descriptions are marvellous. As an historian he is biased. Supernatural tales as well as historical events are recorded in his pages.

VILLON, FRANCOIS. 1431—1485.

Poems. Translated by John Payne. *Mosher; Luce.*

Ballads. Translated by Rossetti, Swinburne, and John Payne. *Mosher.*

The Jargon of Master François Villon. (Seven ballads in thieves' argot). Translated by J. H. Stabler. *Houghton Mifflin.*

Poems. Translated by H. De Vere Stacpoole. *Lane; Scribner.*

François Villon: his life and times. By H. De Vere Stacpoole. *Putnam.*

Villon, the father of French poetry, is the most modern of poets. He was the first great poet of the people, and the prince of ballad makers. He had an excellent education, taking a degree at the University of Paris; but he abandoned studies for a profligate life. He was a vagabond, a murderer, a thief, and a ruffian, and at the same time the most loving, sympathetic, and compassionate of men. His gruesome masterpiece, "The Ballad of the Hanged," was written in prison where he was awaiting execution. This sentence was commuted to one of exile by King Louis XI in consideration of Villon's poetic genius.

John Payne translated Villon's poems in 1878 for the Villon Society

in London, doing them for the first time into English verse in the original forms. His translation is more faithful but less poetic than those of Rossetti and Swinburne. Rossetti's rendering of "The Ballad of Dead Ladies" is especially famous for the line, "But where are the snows of yesteryear?"

Villon sings always of love and death. A number of his ballads are written in thieves' argot. These have been admirably translated by Jordan Herbert Stabler.

Some famous fiction has been written around the life of François Villon. Justin Huntly McCarthy's "If I Were King" and "Needles and Pins" are two famous Villon novels. Stevenson also portrayed Villon in "A Lodging for the Night." Of this sketch, Villon's latest translator, Mr. Stacpoole writes: "When Auguste Longnon discovered that Villon had many friends who were thieves, he did a great disservice to literature, inasmuch as he incited Robert Louis Stevenson to write his lamentable article on Villon. How so great a man could have put his hand to so mean a work must ever remain one of the mysteries of life."

RABELAIS, FRANCOIS. 1485—1553.

Works. Translated by Sir Thomas Urquhart and Peter Anthony Motteaux, 5 vols., *Lippincott;*

Same. Translated and condensed by Sir Walter Besant, *Lippincott, Foreign Classics;*

Same. Translated by Peter Anthony Motteaux, 2 vols., *Lippincott.*

History of Gargantua. Books I—V. *Dutton, Morley's Universal Library.*

History of Gargantua and Pantagruel. Translated by Sir Thomas Urquhart. (Selected and edited by Curtis Hidden Page.) *Putnam.*

Rabelais in His Writings. Edited by W. F. Smith. *Putnam.*

Rabelais is "the great jester of France." His greatest works are the histories of two giants, "Gargantua" and "Pantagruel." These stories are political and social satires of the time, written in the form of allegories. "Gargantua," king of Utopia, is supposed to be Francis I, and "Pantagruel" his son, Henry II. In the second book, which is concerned with the education of Pantagruel, Rabelais outlined an enlightened and modern pedagogy. The character of "Panurge," the boon companion of Pantagruel, is frequently compared to Shakespeare's Falstaff.

Rabelais was a friar, a monk, a priest, and later a physician. His writings combine gaiety and humor with profound knowledge. Rabelais was noted for his vast erudition. His enormous vocabu-

lary and his sixteenth century coarseness and indecency are stumbling blocks to the modern reader.

Episodes in Rabelais' books have given rise to a host of literary allusions; such as, "the sheep of Panurge," "the storm of the frozen words," "the Ringing Island," "the oracle of the Holy Bottle," the motto, "Do what thou wilt," the philosophy of "Pantagruelism." The satire of "Gargantua" and "Pantagruel" is similar to that of "Gulliver's Travels," except that Rabelais lacks Swift's cynicism.

MONTAIGNE, MICHEL EYQUEM DE. 1533—1592.

Essays. Translated by John Florio. *Burt; Dutton, Temple Classics,* 6 vols., *Everyman's,* 3 vols.; Riverside Press, Limited edition, 3 vols., *Houghton Mifflin; Oxford, World Classics; Putnam,* (Edited by A. Cohn);

Same. Translated by Charles Cotton, *Harcourt,* Bohn Library, 3 vols.

Selections. Translated by W. Lucas Collins, *Lippincott.*

The earliest editions of Montaigne's essays appeared in France in 1580, 1582, 1588. Florio's English translation was made in 1603. It was probably known to Shakespeare, as the second act of "The Tempest" contains a passage paraphrasing the essay "On Cannibals." There is a copy of the first edition of Florio's Montaigne, bearing a questionable autograph of William Shakespeare, in the British Museum.

Montaigne's essays number one hundred and seven. They are random soliloquies on society, literature, religion, ethics and politics. The essay on "Friendship" is often printed with Cicero's, Thoreau's and Emerson's.

Emerson in "Representative Men" writes of Montaigne as the arch-sceptic. Montaigne's motto was, "What Do I Know," and over the door of his library was the inscription, "I do not understand; I pause; I examine." Montaigne writes of familiar things in an intimate manner. He is the frankest and most personal of essayists. Emerson says: "I know not anywhere the book that seems less written. It is the language of conversation transferred to a book. Cut these words and they bleed. They are vascular, alive."

CORNEILLE, PIERRE. 1606—1684.

Selections from Corneille and Racine. *Lippincott, Foreign Classics.*

Corneille's great drama of "The Cid" marks the beginning of modern French drama. The play is written in blank verse, and in the

conventional five acts. Its epoch-making significance lies in the fact that it observed and upheld the "three unities" of time, place, and action. Dramatic law requires that the action of a play shall be confined to one day, one place, and one theme.

The story of "The Cid" is founded on the adventure of Spain's national hero, the Cid Campeador. "Cid" is an Arabic title meaning "Lord," and "Campeador" a Spanish word meaning "champion" or "conqueror." This somewhat legendary personage flourished in Spain toward the close of the eleventh century.

MOLIERE, JEAN BAPTISTE POQUELIN. 1622—1673.

Dramatic works. Translated by Katharine Prescott Wormeley. 6 vols., *Little, Brown;*

Same. Translated in the original metre by Curtis Hidden Page. 6 vols., *Putnam;*

Same. 3 vols., *Harcourt, Bohn Library.*

Selections. *Lippincott, Foreign Classics.*

Molière is the creator of French comedy and the greatest name in French literature. His verse plays have been translated in the original metres by Curtis Hidden Page, giving the English reader for the first time an idea of the beauty of Molière's lines. Molière's first play of note was "The Ridiculous Misses" (Les Précieuses Ridicules), a one-act farce satirising women. Women and doctors remained his favorite objects of ridicule. The greatest of his plays, in their chronological order, are: "Tartuffe; or, The Hypocrite"; "Don Juan"; "The Misanthrope"; "The Doctor in Spite of Himself"; "The Miser"; "The Bourgeois Gentleman"; "The Learned Ladies"; and "The Imaginary Invalid."

"Tartuffe" is probably Molière's greatest creation. "The Misanthrope" ranks next. "The Imaginary Invalid" is the play most closely associated with Molière, as it was the title rôle of that play which Molière was acting on the last night of his life.

"Molière: His Life and Works" by Brander Matthews (*Scribner*) is the most thorough and scholarly study in English of the dramatist.

RACINE, JEAN BAPTISTE. 1639—1699.

Dramatic works. 2 vols. *Harcourt, Bohn Library.*

Racine is the great tragic dramatist of France, as Molière is the comic dramatist. Racine wrote but one comedy, "Les Plaideurs," and Molière wrote only one tragedy, "The Misanthrope."

"Andromache" was Racine's first success. "Berenice" followed, winning a prize in a contest between Racine and Molière for the

entertainment of Henrietta of England. Racine liked to select his characters from ancient history. "Esther," his most famous play, is founded on the biblical story. It was written for the young girls of Saint-Cyr, a school of which Madame de Maintenon was directress. This was followed by another religious play, "Athalie," taken from the Book of Kings.

Racine wrote in verse form, and the beauty of his lines has never been adequately rendered in English.

LE SAGE, ALAIN RENE. 1668—1747.

The Adventures of Gil Blas de Santillane. *Brentano, Lotus Library; Burt, Home Library; Crowell; Dutton, Everyman's,* 2 vols., *Early Novelists,* Translated by Smollett; *Lippincott,* 4 vols., Translated by Smollett; *McKay, World Famous Literature; Harcourt,* Translated by Smollett, *Bohn Library; Oxford, World Classics,* 2 vols., Translated by Smollett.

"Gil Blas" is a picaresque novel, a volume of adventure having a rogue (Spanish, *picaro*) for a hero. Volumes one and two appeared in 1715, volume three in 1724, and volume four in 1735. The whole was revised in 1747. Le Sage made his hero a Spaniard and borrowed many of his incidents from Spanish literature. The narrative is told in the first person. The story is full of humorous adventure and misadventure, the author making many disgressions, even into the realm of literary criticism.

"Gil Blas" was translated into English by Tobias Smollett, who gathered inspiration from it for his own picaresque novel, "Ferdinand, Count Fathom" (1753). *The Bohn Library* edition of Smollett's translation contains the illustrations of Cruikshank.

ROUSSEAU, JEAN JACQUES. 1712—1778.

Confessions. 2 vols. *Lippincott.*

Selections. Translated by Henry Grey Graham. *Lippincott, Foreign Classics.*

Emilie; or, Treatise on Education. Translated by W. H. Payne. *Appleton, International Education Series;* Edited by Christian Gauss, *Princeton; Dutton, Everyman's.*

The Social Contract on Principles of Political Right. Translated by H. J. Tozer. *Scribner, Social Science Series;*

Same. *Dutton, Everyman's;* Translated by R. M. Harrington, *Putnam.*

Rousseau's writings mark the beginning of romanticism in French literature. He was a sentimentalist, emotional rather than intellectual. His earliest work was "Julie; or, The New Heloise," an

epistolary novel modeled both in form and subject matter on Richardson's "Clarissa Harlowe." It is called "new" because it tells in a new way the old story of Abelard and Heloise, the monk and nun lovers. Rousseau himself describes the book as "suitable for few readers."

"Emile," published in 1762, is a philosophical novel, or pedagogical romance, divided into five books. The first four deal with the education of the boy, Emile; the last one with the education of the girl, Sophie, destined to be Emile's wife. This work is the foundation of much modern pedagogy, having influenced both Pestalozzi and Froebel in their educational methods. Rousseau advocated education by observation rather than by textbooks, and manual training along with mental training.

"The Social Contract," a treatise on political rights, was a strong influence in the development of the French revolution. Many of Rousseau's political ideas were carried out, and many of his socialistic theories put into effect in the days of the States-General.

Rousseau's "Confessions" (1766-1770) have been called "the detailed, intimate, complete history of a soul." They are shamelessly revelatory. As a human document, they possess great psychological interest.

VOLTAIRE, FRANCOIS MARIE AROUET, DE. 1694—1778.

Works. A collected set of translations of a large number of the works was published in 43 volumes in 1901 by *Edwin C. Hill Co.*, New York, for subscription sale and was afterwards reprinted by *Lamb Publishing Co.* and in 22 volumes (2 vols. in 1) by *The New Werner Co.* These are now out of print.

Candide. *Brentano; Boni & Liveright.*

Candide and Johnson's Rasselas. *Dutton, Morley's Universal Library.*

History of Charles XII, King of Sweden. Translated by W. Todhunter. *Dutton, Everyman's.*

Tales. *Harcourt, Bohn Library.*

(Babouc, Memnon, Candide, L'Ingénu and other tales).

Selections. Translated by E. B. Hamby. *Lippincott, Foreign Classics*

Voltaire in His Letters. By S. G. Tallentyre. *Putnam.*

Voltaire's writings are diverse in form, including epic, lyric, and dramatic poetry, novels, philosophical essays, criticism, and historical narrative. He was chiefly esteemed during his lifetime as a poetical dramatist, but his fame today rests on his historical and philosophical works. "Charles XII, King of Sweden," is the best of the historical works. "The Century of Louis XIV" and "The History of Russia" rank next.

Voltaire made history more than the mere record of kings and

wars; he made it the vehicle for philosophical thought. "The Philosophy of History," a collection of essays, is the greatest of his prose works.

Of his novels, the most important is "Candide; or, Optimism," an attack on the philosophy of Leibnitz, which was summed up in the thought that "whatever is, is right," and "all is for the best in this best of all possible worlds." Other novels are: "Zadig; or, Destiny"; "I'Ingénu," "The Princess of Babylon," "Jeannot and Colin."

Voltaire's letters number 12,000. They contain the best revelation of the man, and his ripest thought.

The "Dictionary of Philosophy" sets forth Voltaire's belief in "natural religion," a belief in God and the practice of virtue, but a disbelief in all dogma and revelation. Voltaire was the foe of religious hypocrisy and priestcraft. Nearly all his writings contain attacks on the Church and its corruption. He was long regarded as an infidel, but the verdict today is that "a foe to religion, he made religion and the world more honest."

SAINT-PIERRE, JACQUES HENRI BERNARDIN DE. 1737—1814.

Paul and Virginia. *Altemus, Vademecum Series; Burt, Home Library; Crowell, Handy Volume Classics; Houghton Mifflin, Riverside Classics.*

"Paul and Virginia" is an idyl of nature, a poem in prose. It is a book that grew out of Rousseau's teachings, and put into effect his doctrine of a return to nature. The hero and heroine live in a "state of nature" in a tropical Arcadia. Their brotherly and sisterly affection develops into love, and the story ends tragically with the accidental death of Virginia.

STAEL, MADAME DE. 1766—1817.

Corinne. *Burt, Home Library; McKay.*

"Corinne; or, Italy" is an autobiographical novel. It was one of the first books to reveal to France the culture of other nations. Its sensational success was due partly to the author's personal fame, and partly to its appealing love story. The heroine, a great celebrity, falls in love with a young Englishman. He is restrained from marrying her because of her prominence and brilliance, and marries her more retiring sister instead. Corinne dies of a broken heart.

BALZAC, HONORE DE. 1799—1850.

Novels. Edited by George Saintsbury. 36 vols., London, *Dent;* New York, *Dutton.*

Same translation. 36 vols., *Cabinet Edition, Page,* 18 vols. (2 vols. in 1) *Sterling Edition, Page.*

Novels. Translated by Katharine Prescott Wormsley. 36 vols., *Centenary Edition,* 30 vols., *Pocket Edition, Little Brown.*

Novels. 15 vols., *Dutton, Everyman's.*
Catherine De Medici. *Burt.*
The Chouans. *Burt.*
The Country Doctor. *Burt.*
The Magic Skin. *Burt.*
Père Goriot. *Burt.*
Cousin Pons. *Crowell.*
Eugénie Grandet. *Crowell.*
A Passion in the Desert. *Crowell; Putnam, Ariel.*
The Tragedy of a Genius. *Brentano, Lotus Library.*
Tales from Balzac. *Brentano, Wayside Series.*
Maxims of Balzac. *Putnam, Ariel.*

Balzac is the greatest of French novelists. He died at the age of forty-nine, leaving the most extensive body of work that any writer has ever produced. All his novels, taken together, form what he called "The Human Comedy." There are ninety-two titles in the series. In the preface to "The Cat and the Racket," Balzac outlined the purpose of this gigantic undertaking. It was to make an inventory of all the vices and virtues of French society in the nineteenth century, to write a history of the manners and customs of the epoch. The "Human Comedy" is divided into three parts: Studies of Manners; Studies of Philosophy; and Studies of Marriage. Studies of Manners is subdivided into Scenes of Private Life, of Provincial Life, of Parisian Life, of Country Life, of Political Life, and of Military Life.

"The Human Comedy" is one of the greatest literary feats ever accomplished. It contains two thousand characters, all clearly drawn. A biographical dictionary has been made of all the characters in Balzac's novels. His characters are so distinct that they live in the memory long after the plot is forgotten.

The greatest of the novels in "The Human Comedy" are "Père Goriot" and "Cæsar Birotteau" of the Parisian series, and "Eugénie Grandet" of the Provincial series. Three stories in the Philosophical studies are also highly rated. These form a sort of psychological trilogy: "The Magic Skin," "Louis Lambert" and "Seraphita." The last is a Swedenborgian romance and the most mystical of Balzac's works.

The short stories, "Contes Drolatiques" or "Droll Stories" are thirty in number and do not belong to "The Human Comedy."

HUGO, VICTOR MARIE. 1802—1885.

Novels. 10 vols., *Pocket edition, Crowell.*
Same. 8 vols. *Burt.*
Same. 19 vols., *Handy Library edition, Little, Brown.*
Same. 10 vols. Pocket edition of principal novels. *Little, Brown.*
Same. 8 vols. *New Century Library, Nelson.*
Same. 24 vols., *Cabinet edition;* 10 vols., *Sterling edition, Page.*
The Outlaw of Iceland. *Brentano, Lotus Library.*
Hans of Iceland. *Crowell; Nelson; Little, Brown; Burt.*
The Last Days of a Condemned Man. *Dutton.*
The Hunchback of Notre Dame. *Burt; Crowell; Dutton, Everyman's; Little, Brown,* 2 vols.; *Nelson.*
Dramatic Works. *Harcourt, Bohn Library; Little, Brown,* 3 vols.
Poems.. Translated by Various Writers. *Harcourt, Bohn Library.*

Les Miserables.
2 and 5 vols., *Burt.*
2 and 5 vols., Translated by Isabel Hapgood. *Crowell.*
2 vols., *Dutton, Everyman's.*
5 vols., *Little, Brown,* and *Masterpieces of Fiction,* 4 vols.
5 vols., *McKay.*
3 vols., Nelson.
2 vols., *Winston.*

Toilers of the Sea. *Burt; Crowell; Dutton, Everyman's; Little, Brown,* 2 vols.; *Nelson.*
The Man Who Laughs. *Crowell; Little, Brown,* 2 vols.; *Nelson.*
Ninety-Three. *Burt; Crowell; Little, Brown; Nelson.*
The History of a Crime. *Burt; Little, Brown,* 2 vols.
William Shakespeare. *Dutton; McClurg.*
An Intellectual Autobiography. Translated by Lorenzo O'Rourke. *Funk & Wagnalls.*

Hugo's first novel, "Hans of Iceland," is a Norwegian tale of horror and bloodshed, dealing with a man-eating monster and his polar bear mate.

"The Last Day of a Condemned Man" was written as a plea for the abolition of the death penalty. It is a "psychological study of the pangs of death."

"The Hunchback of Notre-Dame" is a story of the great cathedral in Paris, which Hugo wrote with the idea of reviving interest in the ancient landmarks of France. The hero, Quasimodo, is the bell-ringer of Notre-Dame.

There was an interval of thirty-one years between Hugo's novel about Notre-Dame and his next work of fiction. During this time

he composed most of his dramas and poems. His greatest drama is "Hernani," an historical play laid in Spain in the sixteenth century. It was the foundation of Verdi's opera, "Ernani." "Ruy Blas" is another historical drama, of the time of Francis I.

"Les Misérables" was published on the same day in six different languages. It was a much-heralded work. The hero, Jean Valjean, an honest man out of work, steals a loaf of bread for his starving sister. He is sentenced to a long term in prison, but later escapes. As an ex-convict, he finds all society arrayed against him. A saintly priest offers him hospitality and Jean steals the priest's candlesticks. When arrested for the theft, he is surprised to have the priest appear as his defendant, insisting that the candlesticks were a gift. Jean becomes again an honest man, and eventually a great benefactor. This wonderful humanitarian novel is somewhat chaotic in form. It combines battle scenes with political tracts, lyrical passages with allegory, oratorical flights with studies in dialect. It remains a monumental achievement.

"Toilers of the Sea" was written during Hugo's exile on the island of Guernsey. It contains superb descriptions of the sea.

"The Man Who Laughs" is an historical novel of the court of Queen Elizabeth, one of the weakest books Hugo wrote.

"Ninety-Three" ranks next to "Les Misérables." It is an historical novel of the insurrection in France against the First Republic.

"The History of a Crime" is the history of the "coup d'état" of 1851.

"William Shakespeare" was originally intended as a preface to a translation of Shakespeare's works made by François Hugo, Victor Hugo's son. It was not finished, however, when the translation was published, and appeared a year later.

Hugo's autobiography is a newly discovered manuscript, now translated into English.

DUMAS, ALEXANDRE. 1802—1870.

Romances.

46 vols., *Little, Brown, Handy Library edition.*
14 vols., *Little, Brown, Pocket edition.*
42 vols., *Page, Cabinet edition.*
20 vols., *Page, Sterling edition.*
12 vols., *Burt.*
16 vols., *Dutton, Fleur de Lys edition.*
12 vols., *Dutton Everyman's.*
18 vols., *Nelson, New Century Library.*

D'Artagnan Romances. *Burt,* 6 vols.; *Little, Brown,* 8 vols.

The Three Musketeers. *Appleton,* 2 vols.; *Little, Brown, Pocket edition,* 2 vols., *Little Masterpieces of Fiction,* 2 vols.; *Crowell; Dutton, Everyman's.*

The Count of Monte Cristo. *Burt; Crowell; Nelson; Dutton, Everyman's,* 2 vols.; *Little, Brown, Pocket edition,* 3 vols.

Memoirs of a Physician. *Burt; Dutton; Little, Brown,* 3 vols.

Dumas published during his lifetime 1,200 volumes, but these works were not all written by him. He employed a body of collaborators to whom he gave the outline of a story to be elaborated and finished. Dumas' methods were a literary scandal, and led to many lawsuits and accusations of plagiarism. Even his greatest works were borrowed. "The Three Musketeers" was taken from the "Memoirs of Artagnan" by an eighteenth century writer, and "The Count of Monte Cristo" from Penchet's "A Diamond and a Vengeance." If Dumas wrote more than Balzac he did not do so single-handed. "The Chronicles of France," as he called his romances, were the work of "Dumas & Co."

The historical novel was Dumas' chosen field, as it supplied him with a ready-made outline. His books are grouped in their historical order as follows: Romances of the Reign of Henry II; Valois romances; D'Artagnan romances; romances of the Regency and Louis XV; Marie Antoinette romances; romances of Napoleon; historical romances; and one independent work, "The Count of Monte Cristo."

Dumas called himself a "vulgariser of fiction." His stories are melodramatic and improbable, but they are well-told and swiftly-moving.

Dumas the novelist is known as "Dumas, père," to distinguish him from his son the dramatist, known as "Dumas, fils." The younger Dumas was the author of the famous "Dame aux Camelias," translated as "Camille."

SAND, GEORGE. 1804—1876.

Novels and Romances. 10 vols. *Little, Brown, Handy Library edition.*

Master Mosaic Workers. *Dutton, Temple Classics.*

Consuelo. *Burt; McKay.*

The Countess of Rudolstadt. *Burt.*

Fanchon. *Altemus;* with title "Fadette," *Crowell; Little, Brown.*

Fanchon the Cricket (or Fadette). Translated by Jane M. Sedgwick. Illustrated with pictures from the play. *Mary Pickford edition, Duffield.*

The Devil's Pool and François the Waif. *Dutton, Everyman's.*

See also: Madame Sand, a biographical comedy, by P. Moeller, with a foreword by Mrs. Fiske. *Knopf.*

George Sand is the most famous woman writer in French literature. She took her pseudonym from the name of her first lover, Jules Sandeau, with whom she collaborated in her early novels, and from St. George, whose day it was when she first decided to write independently. She wrote, in all, eighty-four novels. Her most popular work in English is "Consuelo" and its sequel, "The Countess of Rudolstadt." Consuelo is a prima donna who takes refuge from an unwelcome lover in a mysterious castle in Bohemia. Here she marries the Count of Rudolstadt, who is on his death-bed. Her husband later comes back to life and brings her great happiness. "Consuelo" reflects much of George Sand's life with her lover, Chopin, the great musician. The novel written around her love affair with the poet, Alfred de Musset, is out of print in English. It is called "She and He," and the rejoinder to it, written by the poet's brother, Paul de Musset, is called "He and She."

George Sand was a born story-teller and "wrote stories for the story's sake." Henry James considered her the great improviser in literature. Her rustic tales, which include "Fanchon," "The Devil's Pool," and "François the Waif," are told with such delicate grace and such fidelity to nature as to make them admirable reading for young people.

GAUTIER, THEOPHILE. 1811—1872.

Romances. 10 vols., *Pocket edition, Little, Brown.*

Mlle. de Maupin. *Lotus Library, Brentano.* Edited by Burton Roscoe, *Knopf.*

Select Stories. *Putnam, Little French Masterpieces.*

Journeys in Italy. *Brentano.*

A Mummy's Romance. *Brentano, Lotus Library.*

The Romance of a Mummy. *Lippincott.*

Captain Fracasse. *Brentano, Lotus Library.*

One of Cleopatra's Nights and Other Fantastic Romances. Translated by Lafcadio Hearn. *Brentano.*

Tales. Translated by Lafcadio Hearn and M. Verelst. *Brentano, Wayside Series.*

The Dead Leman. Translated by Andrew Lang and P. Sylvester. *Mosher.*

The Fleece of Gold (short story.) *Putnam, Ariel.*

Gautier first studied painting. He then abandoned art for literature, writing poetry, travel sketches, short stories and novels. His complete works number three hundred volumes. Gautier is greatest as a poet, and greater as a short story writer than as a novelist. His most important novels are: "Mlle. de Maupin,"

"The Romance of a Mummy," "Captain Fracasse," and "Spirite," "Mlle. de Maupin" is one of the indecent classics of French literature. It is a story of perverted morality, beautifully told. It prevented the author's election to the French Academy and remained an offence that was never forgiven. "The Romance of a Mummy" is an antiquarian novel that contains Gautier's most vivid descriptions of the Orient. "Captain Fracasse" is a novel of adventure, dealing with a company of strolling players in the time of Louis XIII. The hero's name has become a synonym for "braggart." "Spirite" is a Swedenborgian romance which reflects Gautier's preoccupation in his later years with occult philosophy and spiritism.

"The Dead Leman" is a famous ghost story of a priest and a dead woman whom he loves. "The Fleece of Gold" is somewhat autobiographic, borrowing much of its story from Gautier's own career.

FLAUBERT, GUSTAVE. 1821—1880.

Madame Bovary. *Modern Library; Brentano, Lotus Library;* Edited by Burton Rascoe, *Knopf.*

Salammbô. *Brentano, Lotus Library.*

The Temptation of St. Anthony. *Brentano, Lotus Library; Boni, Modern Library.*

Select Stories. *Putnam, Little French Masterpiece.*

Herodias. The Story of Salome. *Putnam, Ariel.*

Flaubert's complete works number but six volumes. "Madame Bovary," his first book and his greatest, is a study of a woman of romantic temperament who ruins herself in her thirst for romantic experience. "Salammbô," his next book, is an historical novel of Carthage in the years 240-237 B. C. just after the first Punic war. The story centers around Salammbô, the sister of Hannibal. "The Sentimental Education" is a contrasting study of the same theme treated in "Madame Bovary." It pictures the effect of a sentimental education on a man just as "Madame Bovary" pictured the effect on a woman.

"The Temptation of St. Anthony" is the shortest of Flaubert's novels and in form it is very like drama, having the speakers indicated by name in the margin, and the descriptive passages printed in type distinct from the dialogue passages. It is wholly a drama of the mind, recounting the dream temptations that came to St. Anthony, the hermit of Alexandria, in the fourteenth century. The African background repeats the oriental splendor of "Salammbô."

The last work to be published during Flaubert's lifetime was "Three Tales," consisting of "The Simple Heart," "Julian the

Hospitaller," and "Herodias."

A year after Flaubert's death appeared his colossal work, "Bouvard and Pecuchet," "a precious wilderness of wonderful reading," as H. G. Wells calls it.

Flaubert was the most painstaking writer in all literature. He wrote slowly and laboriously, and his books followed one another at long intervals. It took him six years to write "Madame Bovary," and after thirteen years of work, "Bouvard and Pecuchet" remained unfinished. His tireless search for the right word, and his habit of reading aloud every sentence until its cadence was perfect to the ear have earned for him the title of the greatest stylist of all time.

ERCKMANN, EMILE. 1822—1899. CHATRIAN, ALEXANDRE. 1826—1890.

Madame Thérèse. *Scribner.*

The Conscript. *Scribner; Dutton, Everyman's.*

Waterloo (sequel). *Scribner; Dutton, Everyman's.*

The Blockade of Phalsburg. *Scribner.*

The Invasion of France in 1814. *Scribner.*

The Plebscite. *Scribner.*

Friend Fritz. *Scribner.*

The Story of a Peasant. 2 vols. *Dutton, Everyman's.*

The writers who collaborated under the name of Erckmann-Chatrian were natives of Alsace and intensely patriotic Frenchmen. Their "national novels" were written as a protest against the horrors of war. The period of the French revolution and of the Franco-Prussian war is the historical background of their books. "Friend Fritz" is usually considered their best novel. It is also played successfully on the stage.

VERNE, JULES. 1828—1905.

Romances. 12 vols., *Dutton.*

Romances. 10 vols., *Scribner.*

Romances. 7 vols., *Burt.*

Twenty Thousand Leagues Under the Sea. *Dutton, Everyman's; Funk; Scribner; Putnam; Winston.*

The Mysterious Island. 3 vols. *Dutton, Everyman's;* 1 vol. *Scribner,* Illus. by N. C. Wyeth.

From the Earth to the Moon. *McKay; Scribner; Burt; Dutton.*

To the Sun. *McKay.*

Off On a Comet (sequel.) *McKay;* same (with title "Hector Servadac"), *Scribner.*

All Around the Moon. *McKay.*

Tour of the World in Eighty Days. *Burt; Winston.*

Same. (with title "Around the World in Eighty Days"). *Dutton, Scribner.*

Verne's novels of scientific adventure, or "extraordinary voyages," as he named them, anticipated many modern inventions. "Twenty Thousand Leagues Under the Sea" prophesied the submarine, and the voyages to the planets predicted the flying machine.

DAUDET, ALPHONSE. 1840—1897.

Novels, Romances and Memoirs. 16 vols., *Little, Brown, Handy Library edition.*

Letters from My Mill and Monday Tales. *Putnam, Little French Masterpieces.*

La Belle Nivernaise. *Altemus, Vademecum.*

A Passion of the South. *Dutton, Wayfarer's Library; Brentano, Lotus Library.*

Sidonie's Revenge. *Brentano, Lotus Library.*

The Nabob. *Brentano, Lotus Library.*

Kings in Exile. *Brentano, Lotus Library; Dutton.*

Tartarin of Tarascon. *Altemus, Vademecum; Dutton, Temple Classics,* and with "Tartarin on the Alps," *Everyman's; Winston.*

Tartarin on the Alps. *Altemus, Vademecum; Dutton, Everyman's* (with "Tartarin of Tarascon).

Sapho. *Boni & Liveright, Modern Library; Brentano, Lotus Library.*

Daudet is a delightful story-teller as well as the gentlest of satirists and the most genial of humorists. His first successful books were in the form of short stories, "Monday Tales" and "Letters from My Windmill." The first contained his famous Alsatian story, "The Last Lesson," recounting the last lesson given in French in an Alsatian school just before German became the enforced speech. "Little What's His Name" (Le Petit Chose) is a child autobiography that made Daudet famous. It belongs with "Little Peter" by Anatole France and "Recollections of My Youth" by Ernest Renan.

Daudet's first successful long novel was "Sidonie's Revenge," the earliest of his "Parisian dramas." In "The Nabob" and "Kings in Exile" he made the successful experiment of putting famous contemporaries into his novels. The first is a political story of a millionaire who buys his election to the French parliament, an episode in the life of François Bravay. The second is a satire of deposed kings who seek asylum in Paris. It contains portraits of George of Hanover, Isabella of Spain, Christian of Naples, and others.

Daudet is the creator of two immortal characters in French literature, "Tartarin" and "Sapho." "Sapho" is the typical French

courtesan-heroine, like "Mlle. de Maupin" and "Manon Lescaut." "Tartarin" has been called "the French Pickwick." Daudet came from Provence and in his three "Tartarin" novels he satirized his fellow-southerners with their riotous imagination, boastfulness, and habit of hyperbole. The humor and sunny temperament of the hero have made "Tartarin" Daudet's most popular book.

COULEVAIN, PIERRE de. (HELENE FAYRE de COULEVAIN). 1842—1913.

The Wonderful Romance. *Dodd, Mead.*
The Unknown Isle. *Dodd, Mead.*
The Heart of Life. *Dutton.*
American Nobility. *Dutton.*
On the Branch. *Dutton.*
Eve Triumphant. *Putnam.*

Pierre de Coulevain is the greatest name among French women novelists since George Sand. Her works are widely read in English. The author lived for forty years in rich American families in Paris and in Rome, and her books draw largely on her own experiences. Her masterpiece, "On the Branch," is a beautiful story that best expresses her rather unusual philosophy of life.

FRANCE, ANATOLE. 1844—

Complete Works in English. 30 vols., *Lane.*
The Red Lily. *Boni & Liveright, Modern Library.*
The Crime of Sylvestre Bonnard. *Boni & Liveright, Modern Library; Harper.*
Thais. *Brentano, Lotus Library.*
Our Children. Illustrated in color by Boutet de Monvel. *Duffield.*
Girls and Boys. Illustrated in color by Boutet de Monvel. *Duffield.*
Bee, The Princess of the Dwarfs. Retold in English by Peter Wright. *Dutton.*
Honey Bee, A Fairy Story for Children. *Lane.*
The Man Who Married a Dumb Wife. *Lane.*

Anatole France, the foremost writer of prose in France today, is the son of a bookseller. His best works are in the nature of literary criticism, recording "the adventures of his soul among masterpieces." His critical and autobiographical works are often written under a thin disguise of fiction. The best are "On Life and Letters," "My Friend's Book," "The Opinions of Jerome Coignard," "The Aspirations of Jean Servien," and "Little Peter." "The Crime of Sylvestre Bonnard," his first success, remains his most popular novel. His fiction covers a wide range of subjects; "The Red Lily" is a Florentine romance, "Thais" a story of the

early days of Christianity in Thebes, "The White Stone" is a Utopia, "The Island of Penguins" a satire of France. "Crainquebille" and "Putois" are two of the best short stories in literature. His writings for children are particularly good, and his autobiographies of his own childhood give evidence of his understanding of child nature.

HUYSMANS, JORIS KARL. 1848—1907.

En Route. *Dutton.*

Although Huysmans' books have been but little translated into English, more has been written by English critics about Huysmans than about any other living French writer. Benjamin Wells says, "his isolation is more complete than that of any other novelist of his time."

"En Route" is the middle volume of a trilogy which consists of "Là-Bas" (Beyond), "En Route" (On the Road), and "La Cathédrale" (The Cathedral, London, *Kegan Paul*). "En Route" is a story of Christian mysticism drawn from the author's experience in a Trappist monastery. The book "abounds in glorious chapters devoted to ecclesiastical painting, sculpture, and architecture."

AICARD, JEAN FRANCOIS VICTOR. 1848—

The Diverting Adventures of Maurin. *Lane.*

Maurin the Illustrious. *Lane.*

Aicard is known as the novelist of Provence, just as Mistral was known as its poet. The character of "Maurin" is a creation similar to Daudet's "Tartarin." "Maurin" is a satirical study of the "Midi" type of Frenchman, warmhearted, hotheaded, excitable, and delightfully amusing.

MAUPASSANT, GUY de. 1850—1893.

Works. Since the first collected American edition, published in 17 volumes in 1903 by *M. W. Dunne* of New York, there have been various subscription editions from these plates and other collected editions by subscription publishing houses, *Lamb, McClure,* in 17 vols.; *Collier, Bigelow, Smith,* and *Classical Book Co.,* in 10 vols.; *Brainerd* and others in 9 vols. These are now out of print.

Select Stories. *Putnam, Little French Masterpieces.*

Mademoiselle Fifi and twelve other stories. *Boni, Modern Library; Four Seas, Pocket Library.*

Love and Other Stories. *Boni, Modern Library.*

Une Vie. Introduction by Henry James. *Boni, Modern Library.*

A Woman's Soul. *Brentano, Lotus Library.*
Pierre and Jean. *Brentano, Wayside Library.*
The Odd Number. *Harper.*
The Second Odd Number. *Harper.*
Yvette, a novelette, and ten other stories. Translated by Mrs. John Galsworthy. Introduction by Joseph Conrad. *Knopf.*

Maupassant was the godson and disciple of Gustave Flaubert. He was trained by Flaubert for seven years in the art of writing before he was allowed to publish anything. Maupassant's fame rests chiefly on his two hundred short stories. He may be considered the creator of the short story in its modern form. "Madamoiselle Fifi" and "The Necklace" are his most famous works.

Maupassant's best novels are "A Life" (Une Vie) and "Peter and John" (Pierre et Jean). Tolstoy pronounced "A Life" to be the best novel in French literature since "Les Misérables." It is the story of the life of a woman who is deceived by all those for whom she sacrifices herself. "Peter and John" is the story of two sons, one of whom receives an unexpected inheritance. His brother, through jealousy, forces his mother to reveal the shameful birth of the son and heir. "Peter and John" is especially famous for its preface, which sets forth Maupassant's theories of fiction.

LOTI, PIERRE. 1850—
The Romance of a Spahi. *Brentano, Lotus Library.*
The Iceland Fisherman. *McClurg; Burt.*
Madame Chrysanthème. *Dutton; Stokes.*
Morocco. *McKay.*
Jerusalem. *McKay; Stokes.*
India. *Nelson; McKay; Stokes.*
Siam. *McKay.*
Egypt. *Duffield.*
Ramuntcho. *Brentano.*
Disenchanted. *Macmillan.*
War. *Lippincott.*
Madame Prune. *Stokes.*
—and JUDITH GAUTIER. A Daughter of Heaven. *Duffield.*

Loti is a French naval officer whose fiction and books of travel reflect his voyages, especially to the Orient. The background of "Madame Chrysanthème" is Japanese, that of "Disenchanted" is Turkish. "Ramuntcho" is laid in the Basque country. "The Iceland Fisherman," his first famous novel, is his only home tale. It deals with Breton fisherfolk, and is a tragedy-novel of the sea.

There is a subtle melancholy in all Loti's novels. As a stylist, he ranks near Flaubert and Maupassant. His powers of scenic description are remarkable.

BOURGET, PAUL C. J. 1852—

Divorce, a novel. *Scribner.*
Antigone and Other Portraits of Women. *Scribner.*
Monica and Other Stories. *Scribner.*
The Blue Duchess. *Brentano, Lotus Library.*
A Woman's Heart. *Brentano, Lotus Library.*
André Cornelis. *Brentano, Lotus Library.*
Our Lady of Lies. *Brentano, Lotus Library.*
The Night Cometh. *Putnam.*

Bourget is the French Henry James; in his own words, "a maniac of psychology" and "a passionate lover of analysis." He writes only of the rich and leisured classes and is often reproached for his "talented snobbery." Bourget's later works are far above his earlier in moral tone.

BAZIN, RENE. 1863—

The Marriage of Mlle. Gimel and Other Stories. *Scribner.*
Davidée Birot. *Scribner.*
This, My Son (Les Noellet). *Scribner.*
The Coming Harvest (Le blé qui lève). *Scribner.*
Redemption (De tout son âme). *Scribner.*
The Nun (L'isolée). *Scribner.*
The Children of Alsace. *Brentano, Lotus Library.*

Bazin is the novelist of rustic life. He does for the peasants and the country what Loti does for the sailors and the sea. The story of "The Nun" deals with the expulsion of the nuns after the separation of Church and State in France. "The Coming Harvest" treats of trade unions. "The Children of Alsace" is a patriotic novel about "the lost province."

BARRES, MAURICE. 1862—

Colette Baudoche. Translated by Frances W. Huard. *Doran.*
The Faith of France. Translated by Elizabeth Marbury. *Houghton Mifflin.*
The Undying Spirit of France. *Yale.*

Next to Anatole France, Barrés is considered the greatest writer in France today. His influence upon the younger writers exceeds that of any other native author. He has called his books "novels of national energy." They are all spurs to patriotism. Barrés is

a native of Lorraine and intensely patriotic. He was the first to use the term "Nationalist"; and "Nationalism" has ever been his cause. His stories are in the nature of spiritual memoirs. They are "metaphysical fiction"—fiction that preaches, above all, the gospel of brotherhood.

BORDEAUX, HENRY. 1870—

The Will to Live. *Duffield.*
The House. *Duffield.*
Footprints Beneath the Snow. *Duffield.*
The Woolen Dress. *Duffield.*
The Parting of the Ways. *Duffield.*
The Fear of Living. *Dutton.*
The Awakening. *Dutton.*
Georges Guynemer, Knight of the Air. Translated by Louise Morgan Sill. *Yale.*

Bordeaux is the novelist of family life in France. He has done more than any other writer to give foreigners an idea of the "impenetrable" French home. His stories are strongly moral without being in the least reformatory. His "Last Days of Fort Vaux" and "The Deliverance of the Captives" form one of the most vivid accounts yet written of the titanic struggle raged about Verdun during the world war. Bordeaux was himself one of the officers of that heroic, unparalleled defence. His "Georges Guynemer" is the official account of the life and achievements of this most beloved and most famous, of French "aces."

BARBUSSE, HENRI. 1875—

Under Fire. *Dutton.*
We Others; Stories of Fate, Love and Pity. *Dutton.*
The Inferno. *Boni & Liveright.*
Meissonier. *Stokes.*
Light. *Dutton.*

"Under Fire" will always be remembered as a war book which "piled up the horrors of war, faithfully, remorselessly, magnificently." "We Others" is a volume of the author's early short stories, and "The Inferno" a novel of life in a French boarding-house.

ROLLAND, ROMAIN. 1866—

Jean-Christophe. (Dawn. Morning. Youth. Revolt.) Translated by Gilbert Cannan. *Holt.*
Jean-Christophe in Paris. (In the Market Place. Antoinette. The House.) Translated by Gilbert Cannan. *Holt.*

Jean-Christophe: Journey's End. (Love and Friendship. The Burning Bush. The New Dawn.) Translated by Gilbert Cannan. *Holt.*
Colas Breugnon, Burgundian. *Holt.*
Clerambault. *Holt.*

Rolland is both novelist and playwright. He is Professor of the History of Music at the Sorbonne and has written a number of books about music and musicians (*Holt*), and one book on the great ambition of his life, the establishment of a People's Theater.

The novel of "Jean-Christophe" is published in French in ten volumes.

It stands the supreme example of the "biographical" novel, a modern type of fiction in which the narrative follows exactly the sequence of events in the hero's life. Jean-Christophe is a great musician, and the novel contains much interesting talk about music, art, and letters. Jean-Christophe is as much a man that Rolland has made as a book. The English translation by the novelist Gilbert Cannan is a noteworthy piece of work.

"Colas Breugnon" is a charming romance of life in Burgundy three hundred years ago. It is an "autobiographical" novel, the story being told in the first person by Colas, who reviews his fifty years of life, and describes all its joys and sorrows. The story is gay and humorous, and full of wise observations about life.

TINAYRE, MARCELLE. 1877—
To Arms! (La veillée des armes). *Dutton.*
The Shadow of Love. *Lane.*
Madeleine at Her Mirror. *Lane.*

Madame Tinayre is the foremost woman writer living in France today. Her books are all frank love stories. "To Arms," a novel of the early days of the war, is one of the enduring war books.

VALLOTTON, BENJAMIN. 1877—
Potterat and the War. *Dodd, Mead.*
The Heart of Alsace. *Dodd, Mead.*

There are in French fiction three living characters which strongly resemble one another in their humorous appeal: Daudet's Tartarin, Aicard's Maurin, and Vallotton's Potterat. The great-hearted Potterat, a retired police official, has been called "the Mr. Britling of French fiction."

DUHAMEL, GEORGES. 1884—
The New Book of Martyrs. 1914-1916. *Doran.*
Civilization. 1914-1917. *Century.*

The Heart's Domain. *Century.*
The Combat. *Badger, Poet Lore Plays.*

Duhamel, one of the youngest writers in France today, is one of the best-known. He is a physician, and in "The New Book of Martyrs" has recorded his experiences in a French hospital during the war. "Civilization," which won the 1918 Goncourt prize, was first published under the pseudonym of "Denien Therenin." These two books are volumes in a war trilogy which Duhamel has completed in "Entretiens" (Possession of the World). "The Heart's Domain" is a book of spiritual comfort for the bereaved. Duhamel, before the war, wrote plays, two of which have been translated into English.

QUESTIONS

1. What cante-fable has come down from early French literature?
2. What is the subject of Froissart's Chronicles?
3. What is the best edition of Froissart for children?
4. What has Robert Louis Stevenson written about Villon?
5. Name four different translators of Villon.
6. What is Rabelais' chief work?
7. Who is the most famous translator of Montaigne?
8. What is Voltaire's best novel?
9. What is the greatest of Voltaire's prose works?
10. Who wrote "Gil Blas"? "Ruy Blas"?
11. Who is the most famous translator of "Gil Blas"?
12. Name the author and subject of "The New Heloise."
13. What pedagogical novel did Rousseau write?
14. What writing of Rousseau's furthered the French Revolution?
15. What is the literary plan of "The Human Comedy"?
16. Who are the two great translators of Balzac?
17. What is the historical period of "The Three Musketeers"?
18. Name a non-historical work by Dumas.
19. What did Dumas' son write?
20. Name two plays by Hugo.
21. Describe Hugo's masterpiece.
22. What crime is described in "The History of a Crime"?
23. What is George Sand's greatest novel?
24. What is the subject of "Captain Fracasse"?
25. Who wrote "Mlle. de Maupin"?
26. What novel did Flaubert leave unfinished?
27. Name an historical novel by Flaubert.
28. Describe the literary form of "The Temptation of St. Anthony."

29. What novel contains Maupassant's preface on his theory of fiction?
30. Name two translators of Molière.
31. Name two modern French women novelists.
32. Who are the creators of "Maurin," "Tartarin" and "Potterat"?
33. What living French writer ranks next to Anatole France?
34. What has Rolland written besides "Jean-Christophe"?
35. Who is "the French Henry James"?
36. Who is the novelist of family life in France?
37. What is the best-known novel by Loti? By Bazin?
38. What book of Duhamel's won the Goncourt prize?

CHAPTER XXII

RUSSIAN LITERATURE

"At the start, we notice a rather curious fact, which sharply differentiates Russian literature from the literature of England, France, Spain, Italy, and even that of Germany. Russia is old; her literature is new. Russian history goes back to the ninth century; Russian literature, so far as it interests the world begins in the nineteenth. Russian literature and American literature are twins."—WILLIAM LYON PHELPS.

"The first thing that strikes the English reader when he dips into translations of Russian literature is the unrelieved gloom, the unmitigated pessimism of the characters and the circumstances described. Everything is gray, everybody is depressed, the atmosphere is one of hopeless melancholy. On the other hand, the first thing that strikes the English traveler when he arrives in Russia for the first time is the cheerfulness of the Russian people."—MAURICE BARING.

"In spite of its being the youngest of all the literatures, it seems to be spiritually the oldest. In some respects it seems to have become overripe before it reached maturity. But herein, perhaps, lies the secret of its greatness, and this may be the value of its contribution to the soul of mankind. It is—'old in grief and very wise in tears.'"—MAURICE BARING.

CRITICAL STUDIES OF RUSSIAN LITERATURE

BARING, MAURICE. 1874—

Landmarks in Russian Literature. *Macmillan.*

Studies in Gogol, Tolstoy, Turgenev, Dostoievsky, Tchekhov.

An Outline of Russian Literature. *Holt, Home Univ. Lib.*

A comprehensive, readable history of Russian literature from the earliest time to the present.

BRUCKNER, A. 1856—

A Literary History of Russia. *Scribner.*

Translated from the German by Ellis Minns. Maurice Baring speaks of it as "solid and brilliant" and "admirably translated."

KROPOTKIN, PRINCE PETER. 1842—1921.

Ideals and Realities in Russian Literature. *Knopf.*

Eight Lowell Institute lectures given in 1901, and published in

1905 under the title "Russian Literature." A scholarly work by a native Russian who writes beautiful English.

PERSKY, SERGE.
Contemporary Russian Novelists. *Luce.*

Studies of Tchekhov, Korolenko, Veressayev, Gorky, Andreyev, Merejkowski. Translated from the French by Frederick Eisemann.

PHELPS, WILLIAM LYON. 1865—.
Essays on Russian Novelists. *Macmillan.*

An able estimate of the works of Gogol, Turgenev, Dostoievsky, Tolstoy, Gorky, Tchekhov, Artsybashev, Andreyev, and Kuprin

VOGUE, MELCHIOR DE. 1848—1910.
The Russian Novel. *Doran.*

A study by a member of the French Academy. Translated from the French by H. A. Sawyer. It considers the great writers from Pushkin to Tolstoy.

WALISZEWSKI, K. 1849—
A History of Russian Literature. *Appleton.*

RUSSIAN LITERATURE

PUSHKIN, ALEKSANDR SERGIEEVICH. 1799—1837.
Prose Tales. *Harcourt, Bohn Library.*

Pushkin is regarded as the founder of Russian literature and as Russia's most representative poet. His only poetical work which has appeared in English is "Eugenie Onegin," a novel in verse, translated by Colonel Spalding, (*Macmillan*), and now out of print. *The Library of the World's Best Literature* gives extracts from "Eugenie Onegin" and "Boris Gudunov," a dramatic chronicle.

LERMONTOV, MIKHAIL YUREVICH. 1814—1841.
A Hero of Our Time. *Knopf.*

Translated by J. H. Wisdom and Marr Murray. Lermontov wrote more poetry than prose. This is his only novel in prose and is the first psychological novel found in Russian literature—"a model for quite a series of subsequent novels," Kropotkin says. The author himself describes it as "the portrait of the vices of our generation, of the illness from which this generation suffers."

GOGOL NIKOLAI VASILIEVICH. 1809—1852.

Taras Bulba; a Tale of the Cossacks. *Knopf.*

Translated by Isabel Hapgood. An historical novel of Little Russia in the fifteenth century.

Taras Bulba and other tales. *Dutton, Everyman's.*

Dead Souls. *Stokes; Dutton, Everyman's.*

This is the great Russian humorous classic. It is an indictment against serfdom. The second volume Gogol burned, and Part II remains incomplete.

The Inspector General. *Knopf.*

Translated by Thomas Seltzer. A prose comedy which was the beginning of the Russian drama.

The Mantle. *Stokes.*

This volume contains four of Gogol's best tales. The initial story is variously styled as "The Cloak," "The Overcoat," "The Great-coat." Published in 1836, Kropotkin says it was the prototype of all later Russian novels.

AKSAKOV, SERGE TIMOFEEVICH. 1791—1859.

Years of My Childhood. *Longmans, Green.*

A Russian Gentleman. *Longmans, Green.*

A Russian School Boy. *Longmans, Green.*

All translated by J. D. Duff. Aksakov "has succeeded not only in reproducing a whole epoch in his memoirs, but also in creating real types of men of that time which have served as models for all our subsequent writers."—Wiener. Aksakov describes Russian life at the close of the eighteenth century. Born before Pushkin, he outlived Gogol, and ranks as one of the creators of Russian literature.

GONCHAROV, IVAN ALEKSANDROVICH. 1812—1891.

Oblomov. *Macmillan.* Translated by C. J. Hogarth.

The Precipice. *Knopf.*

The character Oblomov, is an immortal type, like Tartuffe or Pecksniff. "Oblomov is the incarnation of what in Russia is called Halatnost, which means the propensity to live in dressing gown and slippers."—Baring. Kropotkin says that the book gave rise to the word Oblomovism, which is used to describe the Russian malady of inertia, a laziness of mind and heart.

"It took Goncharov ten years to write 'The Precipice.' It has not the unity of conception and workmanship which characterize 'Oblomov.' It contains wonderful pages, worthy of a writer of genius; but, all said, it is a failure."—Kropotkin.

Turgenev, Ivan Sergeevich. 1818—1883.

Complete Works. Translated by Isabel Hapgood. 14 vols., *Scribner.*

Same. 15 vols., Translated by Constance Garnett, *Macmillan.*

Virgin Soil. *Dutton, Everyman's.*

Liza. *Dutton, Everyman's.*

Fathers and Sons. *Boni & Liveright; Crowell.*

Smoke. *Boni & Liveright.*

The novels of Turgenev cover a period of more than thirty years. They are all short. Each a succession of scenes—some of them of the most exquisite beauty."—Kropotkin. "He is particularly a favorite with people of cultivated taste; and nothing, in our opinion, cultivates the taste more than to read him . . . We move in an atmosphere of unrelieved sadness. We go from one tale to the other in the hope of finding something cheerful, but we only wander into fresh agglomerations of gloom."—Henry James. "In Russia, Turgenev attained almost instant popularity. . . . The publication of his masterpiece, 'Fathers and Sons,' dealt his reputation a blow. The revolutionary elements in Russia regarded his hero, Bazarov, as a calumny and a libel; whereas the reactionary elements in Russia looked upon 'Fathers and Sons' as a glorification of Nihilism."—Baring, "An Outline of Russian Literature."

Nekrasov, Nikolai Alexievich. 1821—1877.

Who Can be Happy and Free in Russia? *Oxford, World's Classics.*

Translated by Juliet M. Soskice. "Unfortunately, this vast poem —it contains nearly five thousand verses—remained unfinished, like Gogol's "Dead Souls," that other epic of Russian life. It is a veritable peasant Odyssey, a monumental work, poignant with the immeasurable woe of the people and strong with the blind strength of Russia herself."—Abraham Yarmolinsky in the *Bookman.* An earlier translation of this poem appeared in the *Harvard Monthly Magazine,* January, 1898, by Leo Wiener, who regards Nekrasov as "the most notable of Russian poets."

Dostoievsky, Feodor Mikhailovich. 1821—1881.

Complete Works. 12 vols. Translated by Constance Garnett. *Macmillan.*

Crime and Punishment. *Dutton, Everyman's.*

The House of the Dead. *Dutton, Everyman's.*

The Idiot. *Dutton, Everyman's.*

Letters from the Underworld. *Dutton, Everyman's.*

Poor Folk and the Gambler. *Dutton, Everyman's.*
Poor People. *Boni & Liveright; Dutton, Everyman's.*
Pages from the Journal of an Author. *Luce.*

Translated by S. Koteliansky and J. Middleton Murry. Contains a famous essay on Pushkin.

"With Tolstoy and Dostoievsky, we come not only to the two great pillars of modern Russian literature which tower above all others . . . but to two of the greatest figures in the literature of the world."—Baring, "An Outline of Russian Literature." "Dostoievsky's insight is proved by the profound separation he indicates between morality and religion. To many of us it comes with something of a shock to find harlots and murderers and robbers and drunkards and seducers and idiots expressing genuine and passionate religious faith, and discussing with desperate interest religious questions."—John Cowper Powys, "Visions and Revisions." (*Arnold.*)

TOLSTOY, COUNT LEO NIKOLAIEVICH. 1828—1910.

Works. Cabinet edition, Translated and edited by L. Wiener. 24 vols., *Sterling;* 12 vols., *Page;* Edited by Nathan Haskell Dole, 15 vols., *Crowell;* International edition, Edited by Nathan Haskell Dole, 24 vols., By subscription, *Scribner.*
Esarhaddon and other stories. *Funk & Wagnalls.*
Plays. Complete ed., including posthumous plays. *Funk & Wagnalls.*
Sevastopol and Other Military Tales. *Funk & Wagnalls,* (Tr. by L. and A. Maude.
Essays and Letters. Translated by A. Maude. *Crowell; Funk; Oxford.*
Tolstoy on Shakespeare. *Funk & Wagnalls.*
Twenty-three Tales. *Funk & Wagnalls.* (Tr. by L. and A. Maude.)
Anna Karenina. *Oxford;* (Tr. by A. Maude.), *Dutton, Everyman's.*
The Cossacks and Three Other Tales. *Oxford.* (L. and A. Maude.)
Resurrection. *Oxford.* (Tr. by L. Maude.; Introduction by A. Maude.)
Hadji Murad, a novel. *Dodd, Mead.*
The Kreutzer Sonata. *Brentano.*
The Living Corpse. Drama in 6 acts and 12 tableaux. *Brown.*
Sebastopol. *Brentano.*
Teachings of Jesus. *Harper.*
Childhood, Boyhood, and Youth. *Dutton, Everyman's.*
Master and Man and Other Parables and Tales. *Dutton, Everyman's.*
The Journal of Leo Tolstoi. Vol. 1. (1895-1899.) *Knopf.*

The Diaries of Leo Tolstoy. (1847-1852.) *Dutton.*
The Fruits of Enlightenment: a comedy. *Luce.*

OSTROVSKY, ALEKSANDR NIKOLAEVICH. 1823—1886.
Plays. *Scribner.*

"No other dramatist is so characteristically Russian as Ostrovsky." —Leo Wiener. Ostrovsky wrote more than fifty plays, and was director of the Moscow theatre at the time of his death.

SALTYKOV, MICHAEL EVGRAFOVICH. 1826—1889.
A Family of Noblemen. *Boni & Liveright.* Translated by Abraham Yarmolinsky.

Saltykov, who wrote under the pseudonym of Shchedrin, is the great satirist in Russian literature. "He describes the good old times and the officials of the good old times, with diabolical malice and with an unequalled eye for the ironical, the comic, the topsy-turvy, and the true; and while he is as observant as Gogol, he is as bitter as Swift."—Baring. "An Outline of Russian Literature."

KOROLENKO, VLADIMAR. 1853—
The Blind Musician. *Luce.*
Makar's Dream and Other Stories. Translated by Marian Fell. *Duffield.*

Korolenko is one of the most beloved of living Russian authors. He is called the "apostle of pity," and as the editor of a Russian monthly paper, he has always come to the defense of political prisoners and exiles, and persecuted Jews. Kropotkin says that "the little stories which Korolenko wrote about Siberian subjects were so beautiful that he was unanimously recognized as a true heir to Turgenev."

GARSHIN, VSEVOLOD MIKHAILOVICH. 1855-1888.
The Signal. Translated by Rowland Smith. *Knopf.*
A Red Flower. *Brown.*
Five Russian Plays. *Duffield.*

Born in southern Russia, Garshin came to the front as a war novelist at the time of the Russo-Turkish war of 1877-78. Like his great contemporary, the military painter, Vereshtchagin, he made it his life work to denounce war, and to teach the detestation of war by depicting its horrors.

TCHEKHOOFF, ANTON PAVLOVICH. 1869-1904.
The Darling and Other Stories. Translated by Constance Garnett. *Macmillan.*

The Duel and Other Stories. Translated by Constance Garnett. *Macmillan.*

The Lady and the Dog. Translated by Constance Garnett. *Macmillan.*

The Wife and Other Stories. Translated by Constance Garnett. *Macmillan.*

The Party and Other Stories. Translated by Constance Garnett. *Macmillan.*

The Bishop and Other Stories. Translated by Constance Garnett. *Macmillan.*

The Chorus Girl and Other Stories. Translated by Constance Garnett. *Macmillan.*

The Horse-stealer and Other Stories. Translated by Constance Garnett. *Macmillan.*

The Schoolmistress and Other Stories. Translated by Constance Garnett. *Macmillan.*

The Witch and Other Stories. Translated by Constance Garnett. *Macmillan.*

The House with the Mezzanine and Other Stories. Translated by Koteliansky and Gilbert Cannan. *Scribner.*

Russian Silhouettes. Translated by Marian Fell. *Scribner.*

Stories of Russian Life. Translated by Marian Fell. *Scribner.*

Plays. 1st and 2nd series. 2 vols. Translated by Marian Fell. *Scribner.*

Rothschild's Fiddle and Thirteen Other Stories. *Boni & Liveright.*

Nine Humorous Tales. *Stratford.*

Letters of Anton Tchekhov to His Family and Friends. Translated by Constance Garnett. *Macmillan.*

Tchekhov's stories "are very short, almost miniatures. For the most part, they are elegant trifles, worked out with painstaking care . . . The author is not interested in outlining the details, but the picture that he has sparingly conjured up stands out lifelike; he is always in a hurry to observe and tell. Therefore the brevity and quality of his stories. His stories seldom exceed ten pages in length, while some do not exceed four. They constitute a series of sketches, of miniatures of real value, among which can be found some real gems."—Persky. Tchekhov was a dramatist as well as a novelist. His plays "resemble the dramatic work of Gorky, Andreyev, and for that matter of practically all Russian playrights, in being formless and having no true movement; but they contain some of his best Russian portraits, and some of his most subtle interpretations of Russian national life."—Phelps.

SOLOGUB, FEODOR. 1864—

The Little Demon. Translated by John Cournos and Richard Aldington. *Knopf.*

In the Old House and Other Tales. Translated by John Cournos. *Knopf.*

The Sweet-Scented Name. Fairy tales, fables, and stories, edited by Stephen Graham. *Putnam.*

The Created Legend. Translated by John Cournos. *Stokes.*

"Sologub is above all a chanter of death. Almost all of his works unveil a murder, suicide, or madness. The only happiness that he foresees for man is the possibility of creating for himself a chimera by turning away from reality. . . . Sologub is the most intellectual and subtle of the Russian modernists. His principal work consists in depicting the small provincial towns. His heroes are little, bourgeois, petty officials, school-teachers, and country proprietors. . . . Peredonov, the hero of 'The Little Demon,' represents this class so graphically that to-day historians and authors designate the era from 1880-1905 by the name 'peredonovchina.'"—Persky, "Contemporary Russian Novelists."

MEREJKOWSKI, DMITRI SERGYEVICH. 1865—

The Death of the Gods. *Putnam.*

The Romance of Leonardo da Vinci. 2 vols., *Popular Edition.* 1 vol., *Putnam.*

Peter and Alexis. *Putnam.*

These three works form a trilogy: the first dealing with Julian the Apostate; the second with Leonardo, or the resurrection of the Gods; the third with Peter the Great, or Antichrist. "Merejkowski works with untiring constancy to glorify antiquity . . . The general idea of his trilogy is the struggle between Greek polytheism and Christianity, between Christ and Antichrist, to use the author's expression, or, as Dostoievsky used to say, between the 'man-God' and the 'God-man'."—Persky.

VERESSAYEV, VIKENTY (Smidovich, real name). 1867—

Memoirs of a Physician. *Knopf.* Translated by Simeon Linden; introduction and notes by H. Pleasants, Jr.

In the War. *Kennerley.* Memoirs translated by Leo Wiener.

The latter is the story of his campaign in Manchuria, his hospital, and the terrible sufferings of the army. He tells of the brutality in hospitals, of using the unwilling bodies of sick people for experimentation, and yet realizes that medical experience must come at the expense of the unfortunate.

GORKY, MAXIM. 1868—

Tales of Two Countries. *Huebsch.*
The Spy. *Huebsch.*
Creatures That Once Were Men. *Boni & Liveright.*
Chelkash and Other Stories. *Knopf.*
Twenty-six Men and a Girl. *Stokes.*
The Confession. *Stokes.*
Orloff and His Wife. Tales of the barefoot brigade. Translated by Isabel Hapgood. *Scribner.*
Foma Gordyeeff. An epic of the Volga. Translated by Isabel Hapgood. *Scribner.*
Mother. *Appleton.*
Stories of the Steppe. *Stratford.*
A Night's Lodging. (*Contemporary Dramatists Series*), *Four Seas.*
Submerged. *Badger* (*Contemporary Dramatists Series*); *Four Seas.*
The Lower Depths: A Play in four acts. *Duffield.*
Children of the Sun. *Badger* (*Poet Lore Plays, Series* 1.)
The Smug Citizen. *Badger* (*Poet Lore Plays, Series* 1.)
Summer Folks. *Badger* (*Poet Lore Plays. Series* 1.)
My Childhood. (Autobiography, vol. 1.) *Century.*
In the World. (Autobiography, vol. 2.) *Century.*
Reminiscences of Tolstoy. *Huebsch.*

Gorky is the "poet of the barefoot brigade, of the vagabonds who eternally wander from one end of Russia to the other. Gorky's vagabonds have exalted feeling for natural beauties, and declare open war against society."—Persky. Gorky is "a student of sensational effect, and the short story is peculiarly adapted to his natural talent. He cannot develop characters, he cannot manage a large group, or handle a progressive series of events. But in a lurid picture of the pit, in a flash-light photograph of an underworld den, in a sudden vision of a heap of garbage with unspeakable creatures crawling over it, he is impressive."—Phelps.

KUPRIN, ALEKANDR IVANOVICH. 1870—

A Slav Soul and Other Stories. *Putnam.*
The Bracelet of Garnets and Other Stories. *Scribner.*
The Duel. *Macmillan.*

Kuprin is one of the few humorists in Russian literature. His joyous writings offer such a contrast to those of his melancholy contemporaries that they have been compared to "ragtime at a funeral." "As Tolstoy, Garshin, and Andreyev have shown the horrors of war, so Kuprin has shown the utter degradation and

sordid misery of garrison life . . . Surely no novelist outside of Russia has drawn such evil women."—Phelps.

ANDREYEV, LEONID NIKOLAEVICH. 1871—

Plays. Contents: The Black Maskers, The Life of Man, The Sabine Women. *Scribner.*

Anathema. *Macmillan.*

Called the "Faust" of Russia.

The Sorrows of Belgium. *Macmillan.*

The Life of Man. *Macmillan.*

The Little Angel and Other Stories. *Knopf.*

The Crushed Flower and Other Stories. *Knopf.*

The Seven That Were Hanged, and The Red Laugh. *Boni & Liveright.*

The Confessions of a Little Man During Great Days. *Knopf.*

The Red Laugh. *Duffield.*

To the Stars. *Badger.* (*Poet Lore Plays, Series* 1).

King Hunger. *Badger.* (*Poet Lore Plays*).

An Incident. *Badger.* (*Poet Lore Plays*).

Lazarus. *Stratford.*

Savva and the Life of Man. *Little, Brown* (*Modern Drama Series*).

"Leonid Andreyev is at this moment regarded by many Russians as the foremost literary artist among the younger school of writers."—Phelps. "Most of Andreyev's characters like those of Dostoievsky are abnormal, madmen and neurasthenics, in whom are distinguishable marked traces of degeneration and psychic perversion."—Persky. "No more terrible protest against war has ever been written than Andreyev's 'Red Laugh' . . . The first two words of the book are 'Madness and Horror' and they might serve as a text for Andreyev's complete works."—Phelps.

ARTSYBASHEV, MIKHAIL PETROVICH. 1878—

Sanine. *Huebsch.*

The Millionaire. *Huebsch.*

Breaking-Point. *Huebsch.*

Tales of the Revolution. *Huebsch:*

War, a play. *Knopf.*

"Not the greatest, but the most sensational novel published in Russia during the last five years is 'Sanine.' . . . It is only one of many attacks that are now being made on Christianity as a system of morals . . . but it is perhaps the boldest . . . I am sorry that such a book as 'Sanine' has ever been written; but it cannot be black-balled from the republic of letters."—Phelps.

DANILEVSKAYA, LAPO.
Michail Gourakin. *McBride.*
The only novel on this list by a woman. It is a picture of Petrograd society on the eve of the world war. The book has been called the "Mr. Britling" of Russia, being similar in subject to Mr. Wells' book.

GREGOROVICH, DIMITRY.
The Fishermen. *McBride.*
The lives of Russian peasants fifty years ago.

SAVINKOV, BORIS. "Ropshin."
What Never Happened. *Knopf.*
The story of the failure of the revolution of 1905. The author was Minister of War in Kerensky's cabinet.

RUSSIAN POETRY

BECHHOFER, C. E., Editor.
A Russian Anthology in English. *Dutton.*
Prose and poetry.

BIANCHI, MARTHA GILBERT DICKINSON, Translator.
Russian Lyrics: and Songs of the Cossack Lover, Patriot and Peasant. *Duffield.*

HAPGOOD, ISABEL F. 1850— **Translator.**
Epic Songs of Russia. *Scribner.*

JARINTZOV, NADINE. 1870—
Russian Poets and Poems; Classics and Moderns. 2 vols., *Longmans, Green.*

LIVESAY, FLORENCE R., Translator.
Songs of Ukraina, with Ruthenian Poems. *Dutton.*
Folk poetry of the Little Russians.

WIENER, LEO. 1862—
Anthology of Russian Literature. 2 vols. *Putnam.*
Vol. 1, From the Earliest Period to the Close of the 18th Century.
Vol. 2, The Nineteenth Century.
Contains both prose and poetry and a biographical sketch of every author.

QUESTIONS

1. Which history of Russian literature treats of the latest writers in Russia?
2. Name several anthologies containing translations of Russian authors untranslated elsewhere.
3. What humorous writers in Russian literature can you mention?
4. What period is portrayed in Aksakov's memoirs?
5. What author added the word "Oblomovism" to the Russian language?
6. What two great translators has Turgenev had in English?
8. What Russian authors' works are published in *Everyman's Library?*
8. What long poem has been called the peasant "Odyssey" of Russia?
9. What book has been called the "Faust" of Russia?
10. How many volumes of plays by Tolstoy are published?
11. How many volumes of autobiography by Tolstoy are published?
12. Who is the most prolific dramatist in Russian literature?
13. Who is the great satirist in Russian literature?
14. What is the title of Tolstoy's terrible war novel?
15. Name three other Russian novels that describe the horrors of war.
16. Who wrote a drama of the Russian revolution of 1905?
17. Who wrote stories of the Russian revolution of 1905?
18. What Russian author wrote a famous trilogy? Name titles in sequence.
19. What author wrote the shortest short stories in Russian literature?
20. What is the title of Sologub's fairy tales and fables?
21. Name three authors besides Tolstoy who have written autobiographies.
22. What Russian novel was an attack upon Christianity?
23. What humorous play did Andreyev write?
24. What Russian author wrote of the "barefoot brigade"?
25. Name a Russian woman novelist.
26. What Russian anthology contains biographical sketches of authors?
27. What Russian novels celebrated the Crimean War?
28. What Russian novels celebrated the Russo-Turkish War?
29. What Russian novels celebrate the present war?

30. What two books has Andreyev written on the present war?
31. Name two historical novels by Gogol.
32. What author attacked Russian garrison life in his novels?
33. Name three Russian authors who wrote both drama and fiction.
34. Who wrote a history of the Russian peasantry?

CHAPTER XXIII.

BRITISH FICTION

"Taste in fiction needs training. The literature of fact is easy; all creative art involves a receptivity prepared by cultivation . . . . Taste in fiction can be cultivated only by reading and rereading the works of the great masters. . . . The value of a novel increases with the square of the number of times it has been read."—RICHARD GREEN MOULTON *in "Four Years of Novel-Reading" (Heath).*

"NOBODY needs to be taught to sell fiction; fiction sells itself," is an opinion prompted by a condescending attitude toward the novel as literature. Since a Chair of Fiction was established by the Royal Society of Literature in 1911, we have begun to look with less contempt on fiction as a department of literature. The establishment of a Novel Laureateship similar to the Poet Laureateship has even been discussed in England. When we remember that every new country enters foreign literature through its fiction, we realize that fiction is a force rather than a mere product of the times.

The novel is the youngest branch of literature. Its beginnings are found in many books, from the "Canterbury Tales" to the "De Coverley Papers," but its present form dates only from the nineteenth century. The history of English fiction may be divided into three well-defined periods:

I. Early formative period: Richardson's "Pamela," 1740, to Goldsmith's "Vicar of Wakefield," 1766.

II. Middle period: Scott's "Waverley," 1814, to George Meredith's "Richard Feverel," 1859.

III. Modern period: Young British novelists of to-day.

EARLY ENGLISH FICTION

MORE, SIR THOMAS. 1478—1535.

Utopia. *Burt; Dutton, Everymans, Temple Classics; Macmillan; Oxford; Putnam.*

Utopia was first written in Latin and printed in Louvain, where the author was living in exile, in 1516. The four hundredth anniversary of this famous book saw the destruction of the original manuscript in the storming of Louvain by the Germans. Sir Thomas wrote his masterpiece in Latin because that language at that time promised to outlast the English language. The work was immediately translated and won its fame as an English writing. Utopia was printed by Caxton, edited by Erasmus, and illustrated by Holbein.

"Utopia" means literally "No Place," from the Greek ou, no, and topos, place. Utopia is an imaginary place of ideal perfection; a picture of a paragon world. Sir Thomas More's book began one of the longest lines of literature in existence. Some of the most famous Utopias in fiction are:

The Coming Race. Bulwer-Lytton. *Dutton.*
News from Nowhere. William Morris. *Longmans, Green.*
Erewhon. Samuel Butler. *Dutton.*
Looking Backward. Edward Bellamy. *Houghton Mifflin. Grosset & Dunlap.*
A Traveler from Altruria. William Dean Howells. *Harper.*
Through the Eye of the Needle. William Dean Howells. *Harper.*
The Crystal Age. W. H. Hudson. *Dutton.*
Upsidonia. Archibald Marshall. *Dodd, Mead.*
A Modern Utopia. H. G. Wells. *Scribner.*
Philip Dru, Administrator. Anonymous. *Huebsch.*

SIDNEY, SIR PHILIP. 1554—1586.

Arcadia. *Dutton; Putnam, Cambridge English Classics.*

"Arcadia," an elaborate pastoral romance, was written by Sidney solely for the entertainment of his sister, the Countess of Pembroke. After his death the romance was published in London in 1590, under the title "The Countess of Pembroke's Arcadia." "We must approach it now like eavesdroppers," says J. A. Symonds, Sidney's biographer. The scene of the story is laid in the shepherd days of ancient Greece. The plot is a tangled web of adventure. The Jonathan-and-David friendship between the two heroes of the tale reflects much of the courtesy and chivalrous honor of the author.

"Arcadia" is interspersed with some of Sidney's most charming verse. It contains the beautiful "Valentine" sonnet, "My true love hath my heart and I have his," "Beauty hath force to catch the human heart," and "My sheep are thoughts, which I both guide and serve."

In these occasional verses throughout the "Arcadia," Sidney experimented with many varieties of metre. Especially did he practise difficult Italian forms, sestines, anacreontics, madrigals ,and asclepiads, with the desire of acclimating these forms in Englsh verse. The "Arcadia" is one of the best handbooks to prosody a student could have.

BUNYAN, JOHN. 1628—1688.

The Pilgrim's Progress. *Burt; Harper; Jacobs; Century,* Illustrated by the Rhead brothers, *Century Classics* with introduction by Bishop Henry C. Potter; *Dutton,* Illustrated by Pape, Illustrated by Paget, *Everyman's, Temple Classics; Lippincott* with introduction by Charles Kingsley; *Macmillan, Pocket Classics; Oxford,* Illustrated by Cruikshank; *Scribner,* Illustrated by Byam Shaw, *Modern Student's Library; Winston,* Illustrated by Barnard and with 388 Bible references.
Also many other publishers.

Bunyan, a humble tinker, was imprisoned for twelve years, 1660-72, in Bedford Jail for preaching the Baptist faith, this faith not being in accordance with the Established Church of England. While in confinement he wrote for his entertainment "The Pilgrim's Progress from this World to that which is to Come." This allegory is so rich in Bible references that it is usually classified in libraries under Religion rather than under Fiction. The date of the first edition of "The Pilgrim's Progress" is not known. "Not a single copy of the first edition is known to be in existence," says Macaulay. The second edition appeared in 1678, and ten editions followed in the next seven years, containing additions by the author.

"The Pilgrim's Progress" is in two parts. The second part, published in 1684, deals with the pilgrimage of Christian's wife and children to the Celestial City, and is but a feeble imitation of part one. A dramatic version of "The Pilgrim's Progress," suitable for Sunday School presentation, has been made by A. M. Whitney (*Pilgrim Press*).

A musical version in oratorio form by Edgar Stillman Kelley is published by Ditson.

Bunyan wrote another allegory, "The Holy War" (*Dutton; Oxford; Putnam*) which "if the 'Pilgrim's Progress' did not exist, would be the best allegory that ever was written." (*Macaulay.*) His didactic tale, "The Life and Death of Mr. Badman," presented in dialogue form, is the story of a reprobate's descent from one sin to another. Mr. Badman is the contrast to Christian in "Pil-

grim's Progress," the life stories of the two men, forming a sort of Paradise Lost and Paradise Regained.

"Grace Abounding to the Chief of Sinners" is Bunyan's spiritual autobiography (*Putnam*).

DEFOE, DANIEL. 1661—1731.

Complete Works. Edited by Sir Walter Scott. 7 vols., *Harcourt, Bohn Library;* Same, 16 vols., edited by George A. Aitken, London, *Dent,* formerly imported by *Macmillan;* Same, 20 vols., edited by G. H. Maynadier, New York, *Geo. D. Sproul,* by subscription, 1903, now out of print.

The Life and Adventures of Robinson Crusoe. *Altemus; Burt; Crowell; Dutton,* Illustrated by Symington, Illustrated by Webb, *Everyman's; Harper,* Illustrated by the Rhead brothers; *Oxford,* Illustrated by Cruikshank. *World Classics; Lippincott,* Illustrated by Kirk; *Houghton Mifflin,* Illustrated by Boyd Smith; *Rand, McNally,* Illustrated by Milo Winter; *Cosmopolitan,* Illustrated by N. C. Wyeth.

Also many other publishers.

The story of Robinson Crusoe is based on the actual experiences of Alexander Selkirk, an English sailor who quarreled with his Captain and at his own request was put ashore on a desolate island off the coast of Chili, where he lived for four years until rescued. Selkirk died two years after the appearance of Defoe's novel.

The commercial success of "Robinson Crusoe" led Defoe to write a Second Part in which he recounted Crusoe's second visit to the island, and his travels in the East. The Second Part was popular at the time, but is inferior in interest and literary merit to the first part. The Second Part was in turn followed by "Serious Reflections," these being the thoughts which came to Crusoe in his solitude. These supplementary chapters are of value only as Defoe's spiritual autobiography.

Defoe claims in the Preface to "Serious Reflections" that "Robinson Crusoe" is an allegory of his own life, the shipwreck corresponding to his bankruptcy, and similar analogies holding good. He loads his masterpiece with a "message," the message of the "simple life." The story was designed to bring home to the lower middle-class English the possibility of happiness and comfort, in their condition in life. The morals of resourcefulness and of contentment, however, are not what have made the tale live. "Robinson Crusoe" may be the classic camping manual and the first of woodcraft books, but it survives to-day for its story.

Defoe wrote other "secondary" novels of which "The Life and

Adventures of Captain Singleton" (*Dutton, Everyman's*) in Africa is said to be "as good reading as Stanley." "Moll Flanders" and "Roxana" are two unpleasant, realistic novels about dissolute women. "Colonel Jacque," the story of a street urchin, is the only work of Defoe's that has any emotional interest.

Defoe wrote two "fictitious histories" which have so much semblance to truth they are often classed as history. "The Memoirs of a Cavalier" (*Dutton, Everyman's*) is laid in the time of Gustavus Adolphus of Sweden, and "The Journal of the Plague Year" (*Dutton, Everyman's*). Defoe was only four years of age when the plague of 1665 swept London, yet the account is supposed to be written by a mature eye witness.

SWIFT, JONATHAN. 1667—1745.

Prose Works, 12 vols., *Harcourt, Bohn Library.*

Gulliver's Travels. *Burt; Crowell; Dutton,* Illustrated by Rackham, Illustrated by A. E. Jackson and edited by Henry Morley, *Everyman's, Temple; Harper,* Illustrated by Louis Rhead, with introduction by W. D. Howells; *Macmillan,* Illustrated by Pogány, *Pocket Classics; Scribner,* Illustrated by Gordon Browne; *Oxford,* edited by A. B. Gough; *Rand, McNally,* Illustrated by Milo Winter.

Swift, the greatest of English satirists, was a bitter misanthrope. His works are in the nature of diatribes and are full of mordant wit. "The Tale of a Tub" and "The Battle of the Books" (published in one vol., *Dutton, Everyman's*) first won him fame as a man of letters. He was already well-known as the Dean of St. Patrick's in Dublin and a great religious and political pamphleteer. He sacrificed many preferments in office by his fearless attacks on the Church and the State.

The "Journal to Stella," which began in 1710, is the only piece of gentle writing Swift ever did. All his literary career led up to the achievement of his masterpiece, "Gulliver's Travels," in 1726. "Gulliver's Travels" is a satire of mankind, but a satire too well disguised to be resented. It purports to be the travels of one Captain Lemuel Gulliver into several remote nations of the world. Swift followed closely the method of Defoe, telling his story in the first person, with simplicity and directness, and insisting always on the actuality of his tale. The Travels are in four parts, often printed separately: The Voyage to Lilliput, or the land of dwarfs; the Voyage to Brobdingnag, or the land of giants; the Voyage to the Houyhnhnms, the horses with human reason; and the Voyage to Laputa, the flying island peopled with visionary philosophers.

The last two voyages are venomous in their satire. They are less enjoyable reading and less popular than the earlier voyages.

RICHARDSON, SAMUEL. 1689—1761.

Works. 20 vols. *Lippincott.* (Now out of print both in England and America.)

Pamela; or Virtue Rewarded, 2 vols., *Dutton, Everyman's.*

Clarissa Harlowe. *Dutton; Holt* (condensed).

Sir Charles Grandison. *Dutton.*

Richardson, for whom is often claimed the title of "the first English novelist," was a printer and a bookseller, "the most famous man who has ever stood behind a bookseller's counter." As a boy he had earned money composing love letters for servant girls who could not read and write. When he was fifty-one he turned this early experience as a "professional correspondent" to good use in writing the first English novel that has a love theme for the basis of the tale.

"Pamela; or, Virtue Rewarded," appeared in 1740 in four volumes. It is a series of intimate letters from Pamela, a servant girl, to her parents. The heroine's marriage with her dissolute employer led Sidney Lanier to suggest "Vice Rewarded" as a better title.

"The History of Clarissa Harlowe" followed after a long interval in 1748, in eight volumes. Clarissa is another history of Virtue Endangered, and is also written in epistolary form. The heroine is a lady of wealth and family, and a very paragon of womankind. While the plot is simple, the elaborate psychological analysis swells the story to its prodigious length.

In 1754 Richardson wrote "The History of Sir Charles Grandison" in whom he portrayed a "manly Clarissa," a paragon of the other sex. The story of Grandison occupied seven volumes.

Richardson was very proud of the "useful moral" which all his books carried. His avowed object was "to inculcate religion and morality in an easy and agreeable manner and to make vice odious." The narration of incident, as seen in Defoe and in Swift, was foreign to Richardson's genius. His novels are wholly psychological. There is a trace of allegory in his work, showing the influence of Bunyan. Clarissa and Pamela are personifications of Chastity and Prudence, while Grandison is a quality rather than a man.

FIELDING, HENRY. 1707—1754.

Novels. 4 vols. *Harcourt, Bohn Library;* 5 vols. *Harcourt, Bohn Popular Library.*

Novels. 5 vols. *Dutton.*

Complete Works. Edited by George Saintsbury, London, *Dent,* formerly imported by *Macmillan.*

Complete Works. An edition edited by G. H. Mayndier and first published in 6 vols. by subscription in 1903-4 by *Geo. D. Sproul,* has been variously reprinted in 12 vols., *Crowell; De Fau Pub. Co.;* and *International Library Co.,* but are now out of print.

Joseph Andrews. *Dutton, Everyman's; Harcourt, Bohn Library.*

Jonathan Wild. *Dutton, Temple Classics.*

Tom Jones. *Dutton, Everyman's,* 2 vols., *Temple Classics; Harcourt, Bohn Library,* Illustrated by Cruikshank.

Journal of a Voyage to Lisbon. *Oxford; Putnam.*

Amelia. *Dutton; Harcourt, Bohn Library,* Illustrated by Cruikshank.

Fielding began his literary career as a dramatist. "The Author's Farce," a Grub Street comedy, and "Tom Thumb; or, The Tragedy of Tragedies," a parody upon the poets, are two of his best-known plays. In 1736, Fielding opened a small theater of his own, and produced his most successful play, "Pasquin." It was one of Fielding's dramas, "The Historical Register," a political satire of the Walpole government, that led to the institution of the censorship of plays in England.

Fielding became a novelist in order to ridicule the prudish and selfish morality of Richardson's characters. "Joseph Andrews" began as a parody upon "Pamela," the hero, Joseph, being the brother of Pamela Andrews. In the course of his story, Fielding forgot the burlesque and wrote seriously, but Richardson never forgave him the mockery.

"The History of Jonathan Wild, the Great" (1743) is a picaresque novel of adventure in the manner of Defoe. It is the life story of a certain thief who had been hanged eight years earlier. "Jonathan Wild" is often compared with Thackeray's "Barry Lyndon," some critics feeling that Thackeray failed where Fielding succeeded.

Fielding's masterpiece is "The History of Tom Jones, A Foundling," (1739). The author called it "an epic in prose." It is a "pell-mell of characters," forty in all, with its interest centering in the secret of Tom Jones's parentage. Coleridge pronounced "Tom Jones" one of the most nearly perfect plots in the world, and Gibbon predicted that it "would outlive the Imperial Eagle of Austria."

Fielding in "Tom Jones" brought into the English novel for the first time a happy balance between incident and character. His story is half adventure, half psychological analysis. He gave up Richardson's absolute virtue and vice and made his characters display both good and evil.

'Amelia," Fielding's last novel, is a portrait of his first wife, whose death left him disconsolate for four years, when he married her maid. The craftsmanship of "Amelia" is poor, showing Fielding's declining powers.

In 1754 he made a journey to Lisbon for his health's sake but died soon after arriving. He is buried there in the English Cemetery. "The Journal of a Voyage to Lisbon" was published posthumously in 1755.

Fielding's "Miscellanies" in his complete works contain "A Journey from This World to the Next," his only other work of importance.

Fielding's sister, Sarah Fielding, 1714-1768, was the author of a noteworthy novel "The Adventures of David Simple," *Dutton.*

STERNE, LAURENCE. 1713—1768.

Tristram Shandy. *Dutton, Temple,* 2 vols. *Everyman's;* 1 vol., Introduction by George Saintsbury. *Lippincott* 2 vols.; *Macmillan,* 2 vols.; *Oxford, World Classics.*

A Sentimental Journey. *Dutton, Temple Classics; Century; Lippincott; Burt; Putnam.*

Tristram Shandy and A Sentimental Journey. *Scribner, Caxton; Dutton.*

My Uncle Toby. *Dutton; Every Child's Library.*

Although Sterne's works have a place in the history of the English novel, they defy exact classification. They do not belong in any one department of literature.

"The Life and Opinions of Tristram Shandy, Gent.," 1760-7, is a collection of character sketches, a series of delicate vignettes. At the same time it abounds in humorous anecdotes, and reads like a volume of Table Talk. Sterne called Tristram "a rhapsodical work," and his ecstatic word painting of nature, and his many passages of sensuous, impassioned prose bear out his description. The title of Tristram Shandy is misleading. As Tristram is not born until the end of the third volume, and is still a baby in volume six, we have but little of his life and nothing of his opinions. "My Uncle Toby" is a character sketch which takes rank over all others in "Tristram Shandy." It is the portrait of a noble, tenderhearted, and delightful old uncle. The Toby passages have been collected and printed separately for children.

Sterne's second book, "A Sentimental Journey Through France and Italy by Mr. Yorick, 1768," was foreshadowed in the seventh book of "Tristram Shandy" of which it is a part. Both novels

were left uncompleted, although nine volumes of Tristram had been written.

It was Sterne who first used the word, "sentimental," and it was Sterne who introduced sentiment and poignant feeling into the novel. He wrote the "Sentimental Journey" in ridicule of Smollett, who, in "Travels Through France and Italy" showed himself to be a grumbling and unresponsive traveler. Sterne, on the other hand, was a traveler who saw beauty all about him, and who felt it.

"Tristram Shandy" brought its author such fame that he boasted of the fact that a letter addressed, "Tristram Shandy, Europe" reached him! The proverb, "God tempers the wind to the shorn lamb," is sought in vain in the Bible and found in "Tristram Shandy."

SMOLLETT, TOBIAS GEORGE. 1721—1771.

Novels. An edition edited by G. H. Maynadier and first published in 12 vols. in 1902 by *Geo. D. Sproul* has been variously reprinted by *Crowell, De Fau & Co., Lamb Pub. Co.,* but all are not out of print.

Novels. An edition edited by George Saintsbury was published by *Dent* in London and *Lippincott,* but is now out of print.

Novels. 6 vols. *Dutton, Gentlemen's Library.*

Same. Edited by George Saintsbury. 6 vols. *Hearst, International Library.*

The Adventures of Roderick Random. *Dutton; Harcourt, Bohn Library* and *Bohn Popular Library.*

The Adventures of Peregrine Pickle. *Dutton; Harcourt, Bohn Library.*

The Adventures of Ferdinand, Count Fathom. *Dutton.*

The Adventures of Sir Launcelot Greaves. *Dutton.*

The Expedition of Humphrey Clinker. *Dutton; Harcourt, Bohn Library.*

Smollett appears to be a retrogression in the development of the English novel. His art is greatly inferior to that of his predecessors, Richardson and Fielding. All his stories are of intrigue and adventure. Incident takes the place of characterization. He was a Scotch physician who gave up medicine and turned to journalism and hack writing, spending his life, as he said, "quill-driving." He lacked leisure for careful work and his books are uneven in merit.

Smollett is the first novelist of the sea, and the first to introduce horror and terror into the novel. In 1740 he served as surgeon's

mate on an English battleship going to the West Indies. This experience gave him a knowledge of ships and sailors which he used in his first two novels. "Roderick Random" and "Peregrine Pickle" are the first sea stories in English fiction, and led the way for Marryat's "Midshipman Easy," Dana's "Two Years Before the Mast," and Bullen's "Cruise of the Cachalot." Smollett's nautical characters and nautical jargon are so faithful to life that seamen recognize him as one of themselves.

"Ferdinand, Count Fathom," Smollett's third novel, was modelled on Fielding's "Jonathan Wild." It is a loosely constructed novel, the incidents of which might be shuffled into any other sequence.

In 1755 Smollett translated "Don Quixote" into English, and immediately followed his work with an imitation of Cervantes, "The Adventures of Sir Launcelot Greaves," a modern and exaggerated Don Quixote. This was the first novel in English literature to appear serially.

From 1757 to 1765 Smollett was engaged in writing a History of England. He said that for this task he read three hundred books in fourteen months, and never once left the house in all that time. Thackeray said the History was "more dull but by no means so dangerous as that by Hume."

Smollett's last and greatest novel was "Humphrey Clinker" written in Leghorn, Italy, whither he had journeyed for his health, and where he died in 1771, the year of the novel's appearance. "Humphrey Clinker" is in the form of letters written among four people. It is the story of an imaginary invalid who travels through England and Scotland for his health. It is intended to be broadly humorous, and it greatly influenced Dickens, who is said to have known every word of Smollett by heart.

GOLDSMITH, OLIVER. 1728—1774.

Complete Works. 10 vols. *Putnam;* 5 vols. *Harcourt, Bohn Library.*

Miscellaneous Works. *Macmillan, Globe; Scribner, Caxton.*

Poems and Plays. *Dutton, Everyman's.*

The Vicar of Wakefield. *Burt; Century,* Introduction by Henry James; *Crowell; Dutton,* (Illustrated by Brock.) *Everyman's, Temple Classics,* Edited by Austin Dobson; *Macmillan,* (Illustrated by Hugh Thomson.) *Pocket Classics; Oxford; Putnam,* (Illustrated by Coburn.) Also many other publishers.

The Vicar of Wakefield and Plays and Poems. *Dutton, Morley's Universal Library; Macmillan.*

Goldsmith is an author known for one novel. It was not until

he was famous as a poet, as the author of "The Traveller" and of "The Deserted Village," that his bookseller would risk the publication of "The Vicar of Wakefield." To-day his poetry and his dramas, "She Stoops to Conquer" and "The Good-Natured Man," have only a sort of parasitic fame as the work of the author of "The Vicar of Wakefield." The Vicar's only rival in popularity to-day is "Goody Two Shoes."

"The Vicar of Wakefield" is the first novel of English domestic life, and the first novel that may be described as clean. It is devoid of the coarseness that characterized the earlier English novels. It tells the story of Dr. Primrose, a country clergyman, and the humorous adversities encountered by him and his family. The plot is happy-go-lucky, and full of improbabilities. The characters are lovable and distinctly drawn. Certain famous passages on prisons, on hope, and on patriotism are unusual in a novel, if not out of place. The book contains so much spiritual admonition that it led Mark Twain to remark that any reading list of books was a good list provided it left out "The Vicar of Wakefield."

The manuscript of "The Vicar of Wakefield" was hurriedly sold by Dr. Samuel Johnson for £60 to save Goldsmith from arrest for debt. The story as told in Boswell's Johnson is one of the most famous of literary anecdotes. The Vicar greatly needed revision and rewriting by the author. Mrs. Thrale, Goldsmith's contemporary, claimed that an entire chapter was missing.

Goldsmith's miscellaneous works contain "The Citizen of the World," a series of imagined letters from a Chinese visitor to London. They are a valuable, if unflattering, picture of the times. G. Lowes Dickinson followed Goldsmith's idea in his popular "Letters from a Chinese Official" (*Doubleday, Page*).

1766, the date of the publication of "The Vicar of Wakefield," marked the end of the first period in the development of the English novel. After Goldsmith a long dormant period ensued. For forty-five years, few works of fiction were published, and none of any great importance.

Fanny Burney, whose "Evelina" came out in 1778, is the only novelist of the period whose books are read to-day. Her life of eighty-eight years, 1752-1840, spans a long succession of novelists. As Professor Phelps has pointed out, she was born before Richardson published "Sir Charles Grandison" and did not die until twelve years after the birth of George

Meredith. Fanny Burney thus forms a connecting link between the early and the middle periods of English fiction.

The revival of the novel came with Jane Austen's "Sense and Sensibility" in 1811, and Sir Walter Scott's "Waverley" in 1814.

QUESTIONS

1. What is meant by a "Utopia"? Name five "Utopia" novels.
2. Why is the Countess of Pembroke's name connected with "Arcadia"?
3. Why is "Arcadia" used as a textbook in Prosody?
4. Name three illustrated editions of: "The Pilgrim's Progress;" "Robinson Crusoe;" Gulliver's Travels."
5. Has "The Pilgrim's Progress" ever been dramatized?
6. Name other works by John Bunyan.
7. Describe the three parts of "Robinson Crusoe."
8. What tale of African adventure did Defoe write?
9. Name and describe the four parts of "Gulliver's Travels."
10. What was the first love-story novel in English fiction?
11. Who wrote "Clarissa Harlowe?" "Jonathan Wild?" "David Simple?" "A Sentimental Journey?"
12. Who wrote a parody of "Pamela?"
13. What novelist occasioned the institution of the dramatic censorship?
14. What was the first novel to appear serially?
15. What novel is considered Fielding's masterpiece? Smollett's? Sterne's?
16. Who wrote Tristram Shandy? Characterize it.
17. What part of Tristram Shandy is printed as a child's book?
18. Name a novel in epistolary form by Fielding, by Smollett, by Richardson.
19. Name a famous juvenile by Goldsmith.
20. What is our first novel of English domestic life?

CHAPTER XXIV

BRITISH FICTION (*Continued*)

THE MIDDLE period of English fiction is one of much brilliance. Different forms of fiction for the first time come to birth. The historical novel is begun by Scott and carried on, but by no means sustained, by Ainsworth and Bulwer-Lytton. Jane Austen abandons the novel of incident for the novel of characterization. Dickens makes fiction democratic. The didactic novel comes in with Reade and Kingsley, and the novel of mystery with Collins. The Brontës introduce the tragic note into fiction, while George Eliot and George Meredith make the psychological and the philosophical novel supreme.

"The consummation of the English novel is in Meredith, because in him it became a fully conscious and responsible art form. The novels of Meredith represent the adultage of the novel."—*Holbrook Jackson.*

THE MIDDLE PERIOD—SCOTT TO MEREDITH

SCOTT, SIR WALTER. 1771—1832.

Waverley Novels. 27 vols., *Dutton, Everyman's.*

Same. Illustrated Library edition, 25 vols., *Houghton, Mifflin.*

Same. Dryburgh edition, 25 vols., *Macmillan.*

Same. (New Century library.) 25 vols. *Nelson.*

Same. 24 vols., *Oxford,* with the author's introductions and notes.

Same. Andrew Lang edition, 25 vols., *Page.*

Same. Illustrated Cabinet edition, 48 vols., *Page.*

Same. Library edition, 12 vols., *Page.*

Also volumes sold separately, and Complete Poetical Works issued in numerous editions.

Tales of a Grandfather. 6 vols. *Houghton Mifflin*

Letters on Demonology and Witchcraft. *Dutton.*

Scott began his literary career by writing metrical tales. "The Lay of the Last Minstrel," 1805, "Marmion," 1808, and "The Lady of the Lake," 1810, made him the most popular poet of his day. 6500 copies of "The Lay of the Last Minstrel" were sold in the first three years, a record such as poetry had never made before. His

later romances in verse, "The Vision of Don Roderick," "Rokeby," "The Lord of the Isles," met with waning interest, owing to the rivalry of Lord Byron, whose more passionate poetic romances superseded Scott's in the public favor.

Scott then abandoned poetry for prose. In 1814 he published anonymously "Waverley; or Sixty Years Since," the first of his series of twenty-nine novels, known as the Waverley novels. Scott continued to write anonymously for thirteen years. Twenty-five of the Waverley novels had been completed before he acknowledged his authorship of them. It is said that the snatches of verse which he used in his chapter headings finally betrayed him, for it was noted that he quoted from every known poet except the best-known, Sir Walter Scott.

Scott brought to perfection of form the historical novel, a genre of literature which Jane Porter claimed to have originated in her "Thaddeus of Warsaw," 1803, and her "Scottish Chiefs," 1809. Scott's novels are often spoken of as semi-historical, because it is in their backgrounds that they are historical rather than in their characters. Historical characters are never the main characters in Scott's novels. It is always a fictitious character that holds the foreground. While the Waverley novels show trifling anachronisms, they are on the whole accurate. As pictures of certain times, they will stand severe historical tests; as pictures of certain historical people, they are poor likenesses.

"Tales of a Grandfather" was written by Scott for his grandchild, John Lockhart, who died. It is a juvenile that deserves to be rescued from neglect.

AUSTEN, JANE. 1775—1817.

Complete works.

Notes by R. Brimley Johnson, Brock's Col. Illus. 10 vols. *Duffield.*

Same. Edited by R. Brimley Johnson. Brock's Col. Illus. 10 vols., London, *Dent,* formerly imported by *Dutton.*

Same. (English Idylls. Brock's Col. Illus.) 6 vols., *Dutton.*

Same. 5 vols., *Dutton, Everyman's.*

Same. Handy Library edition. 6 vols. *Little, Brown.*

Same. Peacock edition, Illus. by Thomson and Brock, 5 vols., *Macmillan.*

Same. Pocket edition, Illus. by Thomson and Brock, 5 vols., *Macmillan.*

Same. 3 vols., *Nelson.*

Same. Cabinet edition, 12 vols., *Page.*

Also the separate novels in numerous editions.

Jane Austen wrote but six novels, and while all are masterpieces, "Pride and Prejudice" ranks as her best work. As the titles of the novels show, her themes are abstract. She deals not in adventures or incident but in the study of traits of character. There is nothing sensational in her plots; conversation holds a larger place than narrative. Her books are novels of manners. "Northanger Abbey" was a burlesque of Mrs. Radcliffe's "Mysteries of Udolpho," a story of haunted abbeys, which gave rise to the Horror School in fiction, the school of Mrs. Shelley's "Frankenstein," and Emily Brontë's "Wuthering Heights."

"Persuasion," the only novel by Jane Austen that contains a note of pathos, was published posthumously, together with "Northanger Abbey."

"There is more caste snobbishness, I think, in Jane Austen's novels than in any other novels of equal genius. She, far more than Thackeray, is the novelist of snobs. . . . Her stories are of people who reveal themselves almost exclusively in talk. She wastes no time in telling us what people and places look like."—Robert Lynd in "Old and New Masters," Scribner.

AINSWORTH, WILLIAM HARRISON. 1805—1882.

Works.

The Original Illustrated Edition.

Same. Windsor edition, 23 vols., *Dutton.*

Same. New Univ. Library, 9 vols., *Dutton.*

Same. 20 vols., *Lippincott.*

The Tower of London. *Burt; Crowell; Dutton, Everyman's.*

Jack Sheppard. *Burt.*

Old Saint Paul's. *Dutton, Everyman's; Winston.*

Windsor Castle. *Dutton, Everyman's.*

Ainsworth was a writer of historical novels "by profession rather than by vocation." He "crammed for the historical details," and relied greatly on the illustrations to make his narrative a success. Cruikshank was the making of him as an author. Ainsworth's novels dwell especially on historical horrors. Crimes and cruelties fill their pages. Executions are plentiful, and are described in graphic detail.

His most popular work is "The Tower of London," which tells the story of Lady Jane Grey. "Windsor Castle" treats of Henry the Eighth, and the bloody tale of his wives. "Guy Fawkes" rehearses the "gunpowder plot" of November fifth. "Jack Sheppard" is another rogue novel, like Fielding's "Jonathan Wild." "Old Saint Paul's" describes the Great Fire of 1666, which destroyed

Saint Paul's Cathedral in London. 1666 was also the Plague Year which Defoe described in his Journal.

BULWER-LYTTON. (Edward George Earle Lytton Bulwer, afterwards Baron Lytton of Knebworth.) 1803—1873.

Novels.

Same. Cabinet edition, 25 vols., *Page.*

Same. Sterling edition, 15 vols., *Page.*

Same. Handy Library edition, 31 vols., *Little, Brown.*

Also the more important of the novels in numerous special editions.

Richelieu. (Drama.) *Putnam, Ariel; Baker; French.*

The Lady of Lyons. (Drama.) *Putnam, Ariel; Baker; French.*

Bulwer-Lytton was a most versatile man of letters. He wrote poetry, drama, history, and fiction. The historical romance was the field in which he won the most enduring success. "The Last Days of Pompeii," describing the eruption of Mt. Vesuvius; "Rienzi," which Wagner made into an opera; "Harold," "The Last of the Barons," are Lord Lytton's best historical novels. Lytton put more fact and less fiction into his novels than did Scott. He copied long passages from historians and inserted them in his novels. His novels show a gain in accuracy but a loss in imagination over Scott's.

Lytton also turned his hand to the domestic novel. In "Pelham," "The Caxtons," "Ernest Maltravers," "Kenelm Chillingly," and "My Novel" he has left us excellent examples of the novel of contemporary manners.

In "The Coming Race" he gave us another Utopia, an advance upon Sir Thomas More's. And in "A Strange Story," a mystery tale, he experimented with the elements of the supernatural.

"Eugene Aram" is Lytton's best novel of criminal life. The historical character of Aram was used again by Thomas Hood in "The Dream of Eugene Aram," a poem.

"Pilgrims of the Rhine" is a historic travel romance, which contains an interesting rendering of the adventures of Reynard the Fox.

THACKERAY, WILLIAM MAKEPEACE. 1811—1863.

Complete works.

10 vols. *Burt.*

Same. Biographical edition, Introduction by Anne Thackeray Ritchie, 13 vols., *Harper.*

Same. Illustrated Library edition, 22 vols., *Houghton Mifflin.*
Same. Library edition, 24 vols., *Lippincott.*
Same. Popular edition, 26 vols., *Lippincott.*
Same. Edited by Lewis Melville, 20 vols., *Macmillan.*
Same. Illus. Cabinet edition, 20 vols., *Page.*
Same. Sterling edition, 10 vols., *Page.*
Same. New Century Library, 14 vols., *Nelson.*
Same. (Edited by George Saintsbury.) 17 vols., *Oxford.*
Novels.
Riverside Pocket edition, 9 vols., *Houghton Mifflin.*
Also volumes sold separately, and many in special editions.
The Rose and the Ring. *Putnam.*

Thackeray first won fame as a humorist. To the London *Punch,* which appeared first in 1841, he was a regular contributor for ten years, publishing there his forty-five "Snob" papers. His "Hitherto Unidentified Contributions to Punch" is an additional volume to the Harper edition of his works.

Thackeray wrote five major and four minor novels.

"Vanity Fair," the title taken from "Pilgrim's Progress," headed the list in 1847. In this novel without a hero he aimed to show a set of people living without God in the world. It marked Thackeray as "England's gentlest satirist and one of her greatest novelists of manners."

In "Pendennis" Thackeray proclaimed Fielding his master, and returned to realism. Pendennis, the hero, was a new Tom Jones, and Thackeray strove to draw as natural a portrait of a young man as Fielding had drawn.

"Henry Esmond" is Thackeray's artistic masterpiece; "not the greatest but the most perfect" of his works. In artistic construction it is recognized as flawless. "It is as a novel what 'The Ode on a Grecian Urn' is as a poem." "The Virginians," a sequel to "Henry Esmond" is weak in construction. "Esmond" had the advantage of being published as a whole instead of serially. The story is told in the first person, which prevents the author's intrusions. Thackeray's personal interventions were his great failing as a novelist. "Esmond" is free from his customary "preachings," and is in consequence more read than any of his other books.

"The Newcomes" is Thackeray's largest canvas. It consists of the biographical memoirs of a family, told, supposedly, by Arthur Pendennis, who was already known to Thackeray's readers.

Thackeray's novels are not distinctly historical, but they show the lingering influence of the historical novel. "Vanity Fair" takes place at the time of the battle of Waterloo, and while it contains

no historical details such as Hugo gives in his famous Waterloo chapter in "Les Misérables," it gives a vivid picture of the period as a whole. "Esmond" is staged in the reign of Queen Anne, and copies the language of that time.

Thackeray's minor novels are: "Barry Lyndon," another of the crime novels similar to "Jonathan Wild"; "Lovel the Widower"; "Philip"; and "Denis Duval."

Thackeray's lectures in America and England are published in two volumes: "English Humorists of the Eighteenth Century," and "The Four Georges."

The classic Christmas story, "The Rose and the Ring," was written by Thackeray in Rome for the little daughter of the American sculptor, William Story.

As Thackeray requested that no authorized biography should ever be written of him, the biographical edition of his works (*Harper*), containing prefaces by his daughter, Mrs. Richmond Ritchie, is the nearest approach we have to an authorized account of the novelist. Leslie Stephen, Thackeray's son-in-law, wrote a life of Thackeray in the Dictionary of National Biography, which gives another impersonal account of the novels.

DICKENS, CHARLES. 1812—1870.

Complete works.

Same. 15 vols., *Burt.*
Same. 22 vols., *Dutton, Everyman's.*
Same. Illustrated Library edition, 29 vols., *Houghton Mifflin.*
Same. Biographical edition, 20 vols., *Lippincott.*
Same. 19 vols., *Macmillan.*
Same. New Century Library, 17 vols., *Nelson.*
Same. Oxford India Paper edition, 17 vols., *Oxford.*
Same. Heavy Paper edition, 20 vols., *Oxford.*
Same. Cabinet edition, 30 vols., *Page.*
Same. Sterling edition, 15 vols., *Page.*
Same. Universal edition, 22 vols., *Scribner.*
Same. Gadshill edition, 38 vols., *Scribner.*
Same. Centenary edition, 36 vols., *Scribner.*

Also the volumes sold separately and in many special editions.

Although Dickens was younger than Thackeray, he became famous far sooner. "The Pickwick Papers" in 1837 antedated "Vanity Fair" by ten years. Dickens was the first to make fiction democratic. He discovered "the average person." The champion of the humble and the downtrodden, he filled his pages with the grievances of the poor.

Of his seventeen long novels, Dickens held "David Copperfield" to be his best work. It is generally rated as his masterpiece. "Great Expectations" is regarded as the best constructed of his stories. Dickens' stories suffered from serial publication; he began to write without any settled plot in mind. Sometimes he carried as many as three stories serially at one time. Gissing in his fine study of Dickens (*Dodd*) said that the novel with Dickens was an improvisation. "What he had written, he had written."

Dickens had a number of well-known illustrators whose names are enduringly associated with his works: George Cruikshank, Daniel Maclise, R. A., "Phiz" (Hablot K. Browne), John Leech, Marcus Stone and others. The Houghton Mifflin and Scribner editions reproduce the original illustrations.

Dickens wrote as a humorist first of all and then as a humanitarian. Several of his "propagandist" novels were attacks upon evils of his time and led to public reforms. Prison horrors were exposed in "Barnaby Rudge"; Chancery Court abuses in "Bleak House"; and schoolroom cruelties in "Oliver Twist."

"Mastery Humphrey's Clock" was the original title given to an unfinished serial which contained "The Old Curiosity Shop" and Barnaby Rudge."

"The Mystery of Edwin Drood" was left unfinished when Dickens died. Wilkie Collins attempted a solution of the "mystery" in "John Jasper's Secret."

READE, CHARLES. 1814—1884.

Complete works.

Same. Illustrated Household edition, 14 vols., *Harper.*

Same. Cabinet edition, 18 vols., *Page.*

Same. Sterling edition, 12 vols., *Page.*

Same. 17 vols., *Scribner.*

The Cloister and the Hearth. *Burt; Crowell; Dutton, Everyman's, Temple Classics; Macmillan, Pocket Classics; Harper; Lippincott.*

Peg Woffington. *Dutton, Everyman's.*

Reade wrote the didactic novel, the novel with a lesson. His books were all reformatory in purpose and may be listed according to their themes, as follows:

"It Is Never Too Late To Mend," an account of tortures done to prisoners in English and Australian jails. A novel directly inspired by "Uncle Tom's Cabin."

"Griffith Gaunt," a sentimental criminal novel of the "Eugene Aram" type, treating of the marriage problem.

"Christie Johnstone," dealing with Scotch fishing life and being an attack on hero worship in society.
"Hard Cash," the mismanagement of lunatic asylums.
"Put Yourself in His Place," the terrorism practiced in Trade Unions.
"A Woman Hater," advocating Woman's Rights.
Reade's one historical romance is his masterpiece, "The Cloister and the Hearth," is a picture of life in Germany and Italy at the close of the middle ages, the hero being the father of Erasmus.
Reade's novels were compiled rather than written. He went to endless historical research and investigation for the facts they contain. For his historical novel he is said to have read "not only volumes but book-shelves and libraries."
He was a very persistent and unsuccessful dramatist. His novels show the hand of the playright in their abundant dramatic dialogue. He had a trick of making a paragraph of a single sentence, giving his novels the sententious appearance of a play. Reade was the first writer to introduce that literary hybrid, the novelized drama, or the dramatized novel.

TROLLOPE, ANTHONY. 1815—1882.
The Barsetshire Novels.
13 vols. *Dodd, Mead.*
Same. Illustrated edition, 6 vols., *Dutton.*
Same. 7 vols., *Dutton, Everyman's.*
Same. 5 vols., New Century Library, *Nelson.*
The Parliamentary Novels. 17 vols., *Dodd, Mead.*
The Manor-House Novels. 11 vols., *Dodd, Mead.*
Works—Miscellaneous. New Pocket Library edition, 16 vols., *Lane.*

Trollope was a prolific writer whose works number a hundred or more volumes, including novels, tales, history, travel, and biography. His forty-odd novels are divided into three series: The Chronicles of Barsetshire, or The Cathedral Stories; The Parliamentary novels; and The Manor-House novels. Each series forms a chain of stories in which the same characters appear again and again. Although the novels gain by being read in sequence, each volume is complete in itself.
The Barsetshire novels form the most popular series. The stories are all laid in the cathedral town of Barchester, and the characters consist mainly of the clergy, bishops, archdeacons, rectors, and curates. Although Trollope's personal acquaintance with ecclesiastical life was slight, his portraits of clergymen are the best in

English fiction.

Trollope's Autobiography (*Dodd*) lost him many readers. The mechanical methods of composition to which he confessed in its pages,—250 words every fifteen minutes for three hours a day,—seemed to the public to prove that there was no inspiration in his work, only "elbow grease" as Trollope called it. This prejudice that regards the novels as just so much "penmanship" is dying out.

THE BRONTE SISTERS.

CHARLOTTE. 1816-55. The Professor. Jane Eyre. Shirley. Villette.

EMILY. 1818-48. Wuthering Heights.

ANNE. 1820-49. Agnes Grey. The Tenant of Wildfell Hall.

Works.

Same. Illustrated by Dulac, 19 vols., *Dutton.*

Same. 12 vols., *Dutton, Temple.*

Same. 6 vols., *Dutton, Everyman's.*

Same. Haworth edition, including Mrs. Gaskell's Life of Charlotte Brontë, 7 vols., *Harper.*

Same. New Century Library, 5 vols., *Nelson.*

Same. 6 vols., *Oxford, World's Classics.*

Same. Popular edition, 7 vols., *Scribner.*

Selections from the Poetry of Charlotte, Emily, Anne and Bramwell Brontë. *Putnam.*

With the Brontë sisters we come for the first time to the novel of tragedy and to the novel of few characters and narrow range. Charlotte (Mrs. Arthur Bell Nichols) outlived her sisters, and of all her family attained the greatest fame. Her books were written always with an aching heart, and were transcriptions of her sombre surroundings and the tragic events of her life.

"The Professor" was a short sketch which Charlotte afterwards enlarged in "Villette." In "Jane Eyre" she introduced a new style of heroine, the first ugly heroine in fiction. "Shirley" is a portrait of her sister Emily. The story is an historical allegory, based on the misery that followed the introduction of machinery into Yorkshire. "Villette" is Charlotte's masterpiece. The scene is laid in Brussels, where the author once taught school. The original ending of "Villette" was so painful to her readers that Charlotte changed it in later editions.

Emily Brontë wrote but one novel, "Wuthering Heights." It is a sinister, repulsive tale that in its grim horror belongs with Bram Stoker's "Dracula," and Mrs. Shelley's "Frankenstein." Emily Brontë wrote the greatest poetry of the three sisters. Matthew Arnold said of her that "for passion, vehemence, and grief she

no equal since Byron." Her "Last Lines" and "The Old Stoic" are wonderfully inspired.

Anne Brontë had talent but no genius. "Agnes Grey" is the story of a governess, and "The Tenant of Wildfell Hall," a tale of the evils of drink and profligacy. Anne's acquaintance with sin and wickedness, as shown in her novels, was so astounding that Charlotte saw fit to explain in a preface that the source of her sister's intimate knowledge of evil was her brother Bramwell's dissolute ways.

ELIOT, GEORGE. 1819—1880.

Works.
8 vols., *Burt.*
Same. Riverside edition, 22 vols., *Houghton Mifflin.*
Same. Handy Library edition, 10 vols., *Little, Brown.*
Same. New Century edition, 12 vols., *Nelson.*
Same. Standard edition, 21 vols., *Scribner.*
Novels, Selected, 6 vols., *Dutton, Everyman's.*
Also volumes sold separately and in many special editions.

George Eliot, who was Marian Evans, and later Mrs. Cross, wrote eight novels, which fall into equal groups. The first four are in her early more inspired manner, and the latter four in her later more ponderous and laborious vein. W. C. Brownell in "Victorian "Prose Masters" sees "in the former a native and in the latter an acquired point of view."

"Scenes from Clerical Life," "Adam Bede," "The Mill on the Floss," and "Silas Marner," written between 1858 and 1861, are novels of English rural life, drawn largely from George Eliot's own experience. The first published anonymously, contained many portraits that were recognized in her native village of Nuneaton. A dissenting minister there long passed as the author. "Adam Bede" was a portrait of George Eliot's father. "The Mill on the Floss," a story of a brother and sister, was modeled on the author's own brother and herself. "Silas Marner," in the opinion of Henry James, "holds a higher place than any of the author's works. It is more nearly a masterpiece; it has more of that simple, rounded, consummate aspect, that absence of loose ends and gaping issues, which marks a classical work."

The second group written between 1863 and 1876 consists of "Felix Holt, the Radical," a political novel; "Daniel Deronda," a story of the Jewish people; "Romola," a historical novel of Florence in the time of Savonarola; and "Middlemarch," a tedious, disconnected novel, "a half-dozen novels in one," in which the author returns to English provincial life.

George Eliot introduced the psychological novel. She was a serious thinker, and brought moral philosophy into fiction. W. C. Brownell points out that she gave fiction a turn "for analyzing rather than depicting character and emotion." Her novels are preeminently of intellectual interest. The plot turns on what the characters think, not what they feel. She has been characterized as "exclusively an observer," a writer lacking in creative imagination. Her second group of books was the result of intellectual toil rather than of genius.

With Jane Austen and Charlotte Brontë, George Eliot takes rank as one of the world's three greatest women novelists. According to Augustine Birrell her place is third: "the alphabetical order of their names is also their order of merit."

KINGSLEY, CHARLES. 1819—1875.

Works.

English edition, 26 vols., *Macmillan.*

Novels and Children's Books, American edition, 8 vols., *Macmillan.*

Novels. 5 vols., *Nelson.*

Westward Ho! *Burt; Crowell; Dutton, Temple; Longmans, Green; Macmillan; Oxford; Scribner,* (Illus. by N. C. Wyeth.)

Hypatia. *Burt; Crowell; Harper; Oxford.*

Hereward the Wake. *Burt; Crowell; Oxford.*

Alton Locke. *Burt; Winston.*

Greek Heroes. *Burt; Crowell; Dutton; Macmillan; Oxford.*

Water Babies. *Burt; Crowell; Dodd, Mead,* (Illus. by Jessie Willcox Smith). *Dutton,* (Illus. by Dixon); *Houghton Mifflin,* (Illus.. by Heath Robinson). *Lippincott,* (Illus. by Maria Kirk). *Macmillan,* (Illus. by Linley Lambourne), *Pocket Classics. Oxford.*

Charles Kingsley was a clergyman of the Church of England, and late in life held the chair of history at Cambridge. His novels are mostly historical romances. Kingsley put the historical novel to new uses; not to teach history but to illustrate some religious truth.

"Westward Ho!" is a tale of the Spanish Main in the days of Queen Elizabeth. "Hypatia; or, New Foes with Old Faces" is a story of the pagan girl-philosopher who was torn to pieces by a Christian mob. The story is strongly anti-Roman Catholic, reflecting Kingsley's controversy with Cardinal Newman at the time of the Oxford Movement. "Hereward the Wake," or "the Watchful," is a tale of a Saxon outlaw, "the last of the English."

Bulwer-Lytton pictured the same period in "Harold." "Two Years Ago" is a story of the Crimean war.

Kingsley's social novels are "Alton Locke," a Cathedral story that antedated Trollope's and "Yeast"; both sermon-novels advancing Christian Socialism.

"Water Babies," Andrew Lang said, "would be a tale for children were it not for the satire directed at the parents of the period."

"The Tutor's Story" was completed by Kingsley's daughter, Mary St. Leger Kingsley Harrison, the author of many novels under the name of "Lucas Malet."

KINGSLEY, HENRY. 1830—1876.

Works. Edited by C. K. Shorter. 12 vols. *Longmans, Green.*

Ravenshoe. *Dutton, Everyman's.*

Geoffrey Hamlyn. *Dutton, Everyman's.*

Henry Kingsley, although not so well known as his brother, wrote with far greater art than Charles. The Rev. Hugh Benson has said, "I have never known a critic of recognized authority who did not rate the art of Henry higher than that of his brother."

Henry's two earliest romances are his best. "Geoffrey Hamlyn" is one of the best stories of Australia ever written. It was based on the author's own adventures in search of his fortune in the gold fields of Australia. "Ravenshoe" is a topsy-turvy romance that ranks as Henry's masterpiece.

COLLINS, WILLIAM WILKIE. 1824—1889.

Novels. 12 vols., *Harper.*

The Moonstone. *Burt;* 2 vols., *Dodd, Mead.*

The Woman in White. *Burt; Crowell;* 2 vols., *Dodd, Mead; Putnam.*

After Dark. *Dodd, Mead.*

Dead Secret. *Dodd, Mead.*

Wilkie Collins evolved a new type of fiction, the crime novel of intricate plot and baffling mystery. "The Woman in White" was his first sensational success, and was followed later by his masterpiece, "The Moonstone," which is frequently spoken of as "the best plot ever written." Collins' novels were forerunners of the modern detective story.

MEREDITH, GEORGE. 1828—1909.

Works.

Boxhill edition, 16 vols., *Scribner.*

Same. Pocket edition, 18 vols., *Scribner.*

Poems. (*Scribner Series of Modern Poets.*) 1 vol. *Scribner.*

Diana of the Crossways. *Burt; Boni, Modern Library.*
The Egoist. *Burt; Grosset & Dunlap.*
The Tale of Chloe. *Mosher.*

Meredith's career as a novelist may be divided into three periods: the earliest includes "The Shaving of Shagpat," a fantastic Arabian story, whose meaning was explained by McKechnie in "Meredith's Allegory," (*Doran*); "The Ordeal of Richard Feverel," his most epigrammatic work, containing the famous "Pilgrim's Scrip"; "Sandra Belloni," and its sequel, "Vittoria"; and "Rhoda Fleming," his only novel about the peasant class.

The second period includes "Harry Richmond," the most romantic of his novels; "Beauchamp's Career," a political novel founded on the actual career of his friend, Admiral Maxse; "The Egoist," a comedy in narrative, by most critics regarded as his masterpiece; and "The Tragic Comedians," a thrilling love story that followed and interpreted the historic love story of Lassalle and Heléne von Donniges. Meredith owed much to the autobiography of Heléne, translated and published by Macmillan.

The third period includes "Diana of the Crossways," Meredith's most nearly "popular" book, a portrait of Sheridan's grand-daughter, the poetess Caroline Norton; "Lord Ormont and His Aminta"; and "The Amazing Marriage." These last three novels all deal with the problem of unhappy marriage.

Meredith is the most intellectual of our novelists. His narratives are always "the vehicle of some philosophy." The "Essay on Comedy" is the key to Meredith's novels, for he regarded his work as "a department of comedy," comedy being the seed of thoughtful laughter. Meredith gave to fiction a new heroine, the woman of fine brain and strong body. He boasted he never wrote a word to please the public. He became great without ever becoming popular. He counted as the greatest compliment ever paid him the statement that he had brought about a change in public taste.

QUESTIONS

1. Name four new forms of fiction that belong to the middle period.
2. Compare Scott's manner of writing historical fiction with Ainsworth's and Bulwer-Lytton's.
3. Name a burlesque by Jane Austen.
4. What is the historical period of
   Ivanhoe?
   The Tower of London?
   Hypatia?

Romola?
Last Days of Pompeii?

5. Name the author of the novel and of the poem of Eugene Aram.
6. What famous juvenile did Thackeray write?
7. Name some early illustrators of Dickens' novels.
8. Who completed the last unfinished novel of Dickens? Kingsley?
9. Who is the hero of Reade's one historical novel?
10. Name a Utopia by Bulwer-Lytton.
11. Compare Reade's sociological novels with Kingsley's.
12. What are Trollope's three series of novels?
13. Which of the Brontës wrote Wuthering Heights and Wildfell Hall?
14. Who has illustrated Charlotte Brontë's works?
15. Who originated the mystery novel?
16. Name three novels by Meredith founded on actual happenings.
17. Which novel of Meredith's contains The Pilgrim's Script?
18. What was the first novel with an ugly heroine?
19. Which novel of Dickens' and of Reade's exposed prison horrors?
20. Name Thackeray's five major novels.
21. Who wrote The Shaving of Shagpat? Ravenshoe? Mansfield Park? The Caxtons?

CHAPTER XXV.

THE MODERN PERIOD OF BRITISH FICTION

"Novels are usually one of two types, and may generally be put into one of two classes. There are those that treat mostly of external events, and those that treat almost entirely of internal events. The external treatment is characteristic of the old-fashioned novel, as the internal treatment is of the modern novel. Our ancestors were interested, principally in what went on in the world about them; we care for what goes on inside us. I take it that the ideal novel would exhibit a balance between these two interests. At the present time, the balance tips too much to the side of the internal."—Rev. Hugh Benson.

The modern period of British fiction begins with that earliest of best-sellers, "Trilby," and extends to a group of young novelists, Beresford, Cannan, Onions, Mackenzie, and Walpole, who stand in such seeming league together against existing institutions that they have been called "The Young Syndicate" in modern fiction.

The most conspicuous point of resemblance which these young novelists exhibit in common is that they have all written trilogies. When we add to their ranks the names of Arnold Bennett and Archibald Marshall, it seems fair to say that the trilogy is the most distinctive product of contemporary British fiction.

Next to the trilogy, the most characteristic type of modern novel is the "biographical," or "cradle-to-the-grave" form of story, that follows the fortunes of one hero, in accurate chronological sequence. Butler and Beresford have given us the best novels of this type after "Jean-Christophe."

If a third type of novel were to be named as peculiar to our modern period, it would be the "family" novel. Stories that take a whole family as the hero, rather than any single individual, are frequent in contemporary fiction. "These Lynnekers," "Three Sons and a Mother," The Clinton Tetralogy, "The Way of All Flesh" are examples of this tendency of modern writers.

Du Maurier, George. 1834—1896.

Peter Ibbetson. *Harper.*

Trilby. *Harper.*

The Martian. *Harper.*

Du Maurier was first famous as an artist on the staff of the London *Punch,* to which he contributed his incomparable satirical drawings of society. "Peter Ibbetson," his first novel, is a fanciful romance of dream life. It is work of rare imagination and charm of style. "Trilby" created a literary sensation. The story is laid in the Latin Quarter in Paris and is thoroughly French in atmosphere. Du Maurier was born in Paris and studied art there, so his *milieu* was familiar to him. "Trilby" contained a portrait of Whistler in caricature, which Du Maurier was forced by law to withdraw or to change.

Havelock Ellis, in "Impressions and Comments" (*Houghton Mifflin*), has pointed out that when an artist writes he generally writes superbly well. "Again and again it has happened that a man who has spent his life with a brush has beaten the best penmen at their own weapon. Leonardo, Blake, Rossetti, Fromentin, Michelangelo, Rodin, Reynolds, Du Maurier, Whistler, Beardsley—it is hard to think of any artist a bad writer."

Butler, Samuel. 1835—1902.

The Way of All Flesh. *Dutton; Boni, Modern Library.*

Erewhon; or, Over the Range. *Dutton.*

Erewhon Revisited. *Dutton.*

Notebooks. *Dutton.*

Samuel Butler was a versatile genius. He was an artist who exhibited in the Royal Academy, a musician who composed a cantata and and an oratorio of distinction, a man of science who contributed several books to the study of evolution, the author of various books of travel and of at least one immortal novel. "The Way of All Flesh" is a "biographical" novel depicting three generations of the same family. The hypocrisy of the ecclesiastical and educational systems are bitterly satirized, their hereditary and cumulative effects being shown.

"Erewhon" and its sequel are Utopias, the title being the word "Nowhere" spelled backwards. "The Notebooks" contain some of Butler's best work.

An earlier Samuel Butler, who lived 1612-1680, the author of a poetical satire, "Hudibras," is not to be confused with the modern Samuel Butler.

BESANT, SIR WALTER. 1836—1901.

Armoral of Lyonesse. *Harper.*
For Faith and Freedom. *Harper.*
All Sorts and Conditions of Men. *Burt; Grosset & Dunlap; Harper.*

Besant wrote a number of historical romances: "Dorothy Forster," dealing with the Stuart rising of 1715; "Faith and Freedom," with the Monmouth rising in the reign of James the Second; "Saint Katherine's by the Tower," with the French Revolution; and "Armorel of Lyonesse" with the Arthurian legend.

Besant's sociological novels are more widely read than the historical romances. His masterpiece, "All Sorts and Conditions of Men," is a picture of east side miseries in London, a picture so arresting that it led to the establishment of the People's Palace, an institution for the recreation of the poor. "Children of Gibeon" deals with the same theme; "The Rebel Queen" deals with woman's rights; and "Beyond the Dreams of Avarice" with wills and lawsuits.

In collaboration with James Rice, Besant wrote a number of stirring tales of adventure, among which are "Cousin Dick" and "The Chaplain of the Fleet" (*Dutton, Wayfarer's Library*), the "Fleet" in this case being the old Fleet Prison in London in which delinquent debtors were detained.

DE MORGAN, WILLIAM FREND. 1839—1917.

Joseph Vance. *Holt; Grosset & Dunlap.*
Alice-for-Short. *Holt; Grosset & Dunlap.*
Somehow Good. *Holt; Grosset & Dunlap.*
It Never Can Happen Again. *Holt; Grosset & Dunlap.*
An Affair of Dishonor. *Holt; Grosset & Dunlap.*
A Likely Story. *Holt.*
When Ghost Meets Ghost. *Holt.*
The Old Madhouse (concluded by his wife). *Holt.*
The Old Man's Youth and the Young Man's Old Age. *Holt.*

De Morgan was sixty-four years of age when he wrote his first novel, "Joseph Vance." He was hailed at once as a modern Dickens. His leisurely style, and many asides to the reader are "early Victorian." De Morgan is a painter of street and gutter life. His books are devoid of plot construction, but they contain some memorable portraits. "Joseph Vance" is the story of a little boy rescued from the gutter and brought up by a rich family. "Alice-for-Short" is a companion picture of a little girl similarly rescued. The story turns on an instance of loss of memory from

shock, a plot which De Morgan used again in "Somehow Good." "It Never Can Happen Again" is based on the English deceased wife's sister law. The two historical novels, "An affair of Dishonor" and "A Likely Story," are inferior to De Morgan's other work. "When Ghost Meets Ghost" is an excellent twin story that treats the familiar idea of mistaken identity in twins with surprising freshness. "The Old Madhouse," a mystery story, and "The Old Man's Youth and the Young Man's Old Age," a semi-autobiographical novel, were published posthumously.

HARDY, THOMAS. 1840—

Novels. Thin paper edition. 17 vols. *Harper.*

Novels. Crown octavo edition. 18 vols. *Harper.*

Hardy, the greatest living master of English fiction, has abandoned novel writing for poetry. It was in 1895 that he published his last novel, "Jude the Obscure," and the storm of blind and perverse criticism which the book aroused led him to give up fiction. Hardy has written fifteen novels and three volumes of short stories: "Life's Little Ironies," "A Group of Noble Dames," and "Wessex Tales." He is known as "the novelist of Wessex" because the scene of nearly all his books is laid in the ancient kingdom of Wessex, now called Dorsetshire.

"The Return of the Native," "Tess of the d'Urbervilles," and "Jude the Obscure" are generally considered Hardy's three greatest works. Hardy delights to portray the grim irony of life.

STEVENSON, ROBERT LOUIS. 1850—1894.

Complete works. Biographical edition. 31 vols. *Scribner.*

(Including the letters, 4 vols., edited by Sidney Colvin and Stevenson's Life by Graham Balfour.)

Same. 26 vols. Thistle edition. By subscription. *Scribner.*

Same. 10 vols. Popular edition. *Scribner.*

Selected non-copyright works. 14 vols. (Turner reprint). *Small, Maynard.*

Same. 6 vols. New Century edition. *Nelson.*

Also numerous separate editions on the Scribner list and editions of the earlier non-copyright material in all popular reprint series.

Stevenson revived Defoe's novel of romantic adventure and combined therewith much psychological analysis. Incident and character study had never before gone hand in hand in English fiction. "Kidnapped," with its sequel, "David Balfour," and "The Master of Ballantrae" are stories of adventure and at the same time studies of character.

Stevenson was a Scot of the Scots, and his stories of Scottish life told in Scottish dialect are his greatest contribution to literature. Three of Stevenson's tales were written in collaboration with his step-son, Lloyd Osbourne: "The Wrong Box," "The Wrecker," and "The Ebb-Tide."

Stevenson died before having finished "St. Ives," (completed by Sir Arthur Quiller-Couch); and "The Weir of Hermiston," by many considered his masterpiece.

Two groups of essays by Stevenson bear Latin titles; "Virginibus Puerisque," meaning "To Youths and Maidens," and "Aes Triplex," meaning literally "Triple Brass," a symbol for courage and stout-heartedness.

MOORE, GEORGE. 1853—

The Mummer's Wife. *Brentano.*
Muslin. *Brentano.*
Confessions of a Young Man. *Brentano; Boni, Modern Library.*
Library.
Spring Days. *Brentano.*
Lewis Seymour and Some Women. *Brentano.*
Impressions and Opinions. *Brentano.*
Esther Waters. *Brentano.*
Celibates. *Brentano.*
Evelyn Innes. *Appleton.*
Sister Theresa. *Brentano.*
The Untilled Field. *Brentano.*
The Lake. *Appleton.*
Memoirs of My Dead Life. *Appleton.*
Hail and Farewell. 3 vols. *Appleton.*
(Vol. I, "Ave." Vol. II, "Salve." Vol. III, "Vale.")
The Brook Kerith. *Brentano; Macmillan.*
A Story Teller's Holiday. *Boni & Liveright.*
Avowals. *Boni & Liveright.*
Heloise and Abelard. *Boni & Liveright.*

George Moore is an exponent of the "experimental" novel of Emile Zola, the novel of realism. He is a constant rewriter of his own books. His first book, "A Modern Lover," was rewritten as "Lewis Seymour and Some Women." "A Drama in Muslin" was later rewritten as "Muslin." "Esther Waters," the story of a servant girl, has undergone many changes.

"Evelyn Innes" with its continuation, "Sister Theresa," is the story of a prima donna who later becomes a nun. Many regard this as Moore's masterpiece. The copious discussion of technical musical

subjects in the book led to its being called a "musical" novel, like Rolland's "Jean-Christophe" and Elizabeth Sheppard's "Charles Auchester."

As an autobiographer Moore is very prolific. His "Confessions of a Young Man," "Memoirs of My Dead Life," and the trilogy, "Hail and Farewell," are all books about himself and his friends—books defamatory to his friends, who shun "the uncoveted immortality" Moore gives them.

"The Brook Kerith" is a story of Jesus Christ. It is founded on a legend of Christ's resuscitation after his crucifixion and his afterlife as one of the Essenes, a brotherhood who lived in a monastery near the brook Kerith in Palestine.

"A Story-Teller's Holiday" and "Avowals," are two further autobiographies of Moore, privately printed abroad and in a limited edition by Boni & Liveright in this country.

GISSING, GEORGE ROBERT. 1857—1903.

Dickens, A Critical Study. *Dodd, Mead.*

By the Ionian Sea. *Scribner.*

The Private Papers of Henry Ryecroft. *Dutton, Wayfarers' Library; Boni, Modern Library.*

Will Warburton. *Dutton, Wayfarers' Library.*

Veranilda. (Introduction by Frederic Harrison.) *Dutton.*

The House of Cobwebs and other stories. *Dutton.*
(Introductory survey by Thomas Seccombe.)

Same. *Dutton, Wayfarers' Library.*

An excellent bibliography of the work of Gissing appears in the volume of short stories, "The House of Cobwebs," edited by Seccombe. Many of Gissing's novels are out of print. Out of some twenty-five titles, only six remain in print today. In "Shelborne Essays" More says of Gissing, "indeed he cannot be said ever to have been properly published at all. By getting together a complete and decently printed edition of his works, some enterprising publisher might benefit himself and the community."

"New Grub Street" was the most popular of Gissing's novels. It is the story of the struggles and privations of a novelist who, like Gissing, wrote and starved. This is Gissing's favorite theme. His works taken as a whole form "an epic of poverty."

"Veranilda" is a story of classical life, a subject to which Gissing's scholarship did credit. "By the Ionian Sea" is a volume of travel, written in the author's most beautiful style. "Will Warburton," his last novel, was written in southern France, where Gissing died.

"Dickens, A Critical Study," is one of the most interesting studies ever made by one novelist of another.

"The Private Papers of Henry Ryecroft," essays of half-veiled autobiography, is Gissing's masterpiece. Morley Roberts imitated the title in "The Private Life of Henry Maitland" (*Doran*), a biographical study of Gissing which aroused a storm of protest.

CONRAD, JOSEPH. 1857—

Complete Works. 24 vols., Deep Sea edition. Flexible leather. *Doubleday, Page.*

All of the above are also in cloth editions, *Doubleday, Page* excepting the five following of which the cloth editions are *Harpers.*

The Mirror of the Sea. *Harper.*

Nostromo. *Harper.*

A Personal Record. *Harper.*

The Secret Agent. *Harper.*

Under Western Eyes. *Harper.*

Youth and Two Other Stories. *Grosset & Dunlap.*

Victory. *Grosset & Dunlap.*

Josef Konrad Korzeniowski was born a Pole, and he was twenty years of age before he knew a word of English. He followed the sea for twenty years, from his seventeenth to his thirty-seventh year, becoming a British Master Mariner after he was naturalized a British subject in 1884. His first book, "Almayer's Folly," was published in 1894, and its success caused the seaman to turn novelist. "Almayer's Folly" is a sequel to "An Outcast of the Islands," which was published later. With "The Nigger of the 'Narcissus'," an epic of the sea, Conrad became known as "the novelist of the sea."

Two autobiographical works of Conrad's are said to be the key to all his novels: "The Mirror of the Sea" and "A Personal Record." These contain the "memories and impressions" of his early life. His life and work is also written of in his volume of essays, "Notes on Life and Letters."

"Nostromo" is a story of a South American revolution. "The Secret Agent" deals with the underworld of London, the world of anarchists and spies. The scene of "Under Western Eyes" is laid in Russia. "Lord Jim" is usually considered Conrad's masterpiece. It is a story of remorse, "the epic of a man's rehabilitation after being proved a coward."

Conrad has written five books of short stories: "Tales of Unrest"; "Youth"; "Typhoon"; "A Set of Six"; and "'Twixt Land and Sea."

In his later works "Chance" and "The Arrow of Gold," Conrad's narrative has become so involved that it is obscure. His habitual use of the "oblique method" of telling a story, makes his books difficult reading. He follows Henry James's custom of "passing the story to the reader through the mind of one of the personages of it."

BARRIE, SIR JAMES MATTHEW. 1860—
Novels and Stories. 9 vols., *Scribner.*
Same. 11 vols., Thistle edition. *Scribner.*
Margaret Ogilvy. *Scribner.*
The Little Minister. *Burt; Crowell; Grosset & Dunlap.*
Peter Pan in Kensington Gardens. Illustrated by Rackham. *Scribner.*
Peter and Wendy. Illustrated by Bedford. *Scribner.*

Barrie is the foremost novelist-dramatist of the present day. Together with Galsworthy and Bennett he has achieved signal success with both plays and fiction. Barrie's novels of homely Scotch life, with their blended pathos and humor, made Scotch dialect stories popular. "The Window in Thrums" and "The Little Minister" led the way for Crockett's "Stickit Minister" and Ian Maclaren's "Beside the Bonnie Briar Bush."

"Margaret Ogilvy" is the story-life of Barrie's mother, a bit of true fiction. "Margaret Ogilvy" is in fiction what Whistler's portrait of his mother is in painting.

PHILLPOTTS, EDEN. 1862—
Children of the Mist. *Putnam.*
Sons of the Morning. *Putnam.*
The Good Red Earth. *Doubleday, Page.*
The Golden Fetich. *Dodd, Mead.*
The American Prisoner. *Macmillan.*
The Farm of the Dagger. *Dodd, Mead.*
A Knock at a Venture. *Macmillan.*
The Folk Afield. *Putnam.*
The Virgin in Judgment. *Moffatt, Yard.*
The Mother of the Man. *Dodd, Mead.*
The Haven. *Lane, Fireside Fiction.*
The Three Brothers. *Macmillan.*
Tales of the Tenements. *Lane.*
The Thief of Virtue. *Lane, Fireside Fiction.*
Wild Fruit. *Lane.*
Demeter's Daughter. *Lane, Fireside Fiction.*
The Beacon. *Lane.*

The Iscariot. *Lane.*
The Forest on the Hill. *Lane.*
Widecombe Fair. *Little, Brown.*
Joy of Youth. *Little, Brown.*
Faith Tresilion. *Macmillan.*
Brunel's Tower. *Macmillan.*
Old Delabole. *Macmillan.*
The Girl and the Faun. *Lippincott.* (Illustrated by Frank Brangwyn.)
Green Alleys. *Macmillan.*
The Chronicles of Saint Tid. *Macmillan.*
The Banks of Colne. *Macmillan.*
The Spinners. *Macmillan.*
A Storm in a Teacup. *Macmillan.*
Evander. *Macmillan.*
The Shadow Passes. *Macmillan.*
Miser's Money. *Macmillan.*

Phillpotts is the most prolific novelist living to-day, having a record of about three books a year. He has already accomplished one colossal scheme of work, and has projected another. As a writer, he is as closely associated with Dartmoor as Hardy is with Wessex. He has written some twenty novels about Dartmoor. "The Children of the Mist" which began the series, were the children of Dartmoor. "The River" was the river Dart, which gave its name to the moors of Devonshire.

Of late years, Phillpotts has abandoned Dartmoor and has begun a new group of twenty novels that will form a sort of industrial cycle. Each novel in the series has some British trade for its background: "Green Alleys" deals with hop growing in Kent; "Brunel's Tower" with the pottery industry; "Old Delabole" with the slate quarries in Cornwall; "The Banks of Colne" with the nurseries, "A Storm in a Teacup" with the paper-making industry.

Two of Phillpotts' novels make rival claim to being his masterpiece. "The Mother of the Man" has been characterized as the only master-work in fiction in which a mother figures as the leading character. "The Three Brothers" is a work of powerful characterization which provokes comparison with May Sinclair's study of "The Three Sisters."

Phillpotts has written three good books for young people:

Flint Heart; a fairy tale. *Dutton.*
The Human Boy. *Harper.*
The Human Boy and the War. *Macmillan.*

HUDSON, WILLIAM HENRY. 1862—

The Purple Land. *Dutton.*
A Naturalist in La Plata. *Dutton.*
Idle Days in Patagonia. *Dutton.*
Birds and Man. *Knopf.*
Green Mansions. *Knopf.*
The Crystal Age. *Dutton.*
A Shepherd's Life. *Dutton.*
Adventures Among Birds. *Dutton.*
Tales of the Pampas. *Knopf.*
Far Away and Long Ago. *Dutton.*
A Little Boy Lost. *Knopf.*
Birds of La Plata. 2 vols., *Dutton.*
Dead Man's Pack and An Old Thorn. *Dutton.*

W. H. Hudson is both a naturalist and a novelist. He has chosen to serve two masters, and has reached distinction under both. "The Purple Land" is a story of Uruguay, "the land that England lost." "The Crystal Age" is a Utopia, a picture of a paragon world. "Green Mansions" is an idyllic romance of South America, the story being a beautiful allegory.

Hudson's two autobiographical volumes, "A Little Boy Lost" and "Far Away and Long Ago" are of matchless charm. Hudson is a stylist whose books are rich in beautiful lyric prose.

LOCKE, WILLIAM JOHN. 1863—

Complete works. 23 vols., *Lane.*
Also many volumes reprinted by *Grosset & Dunlap* and *Burt.*

Locke wrote eight unnoticed novels before he finally won the public's favor with "The Morals of Marcus Ordeyne." His masterpiece, "The Beloved Vagabond," followed, and Locke became known as the novelist of bohemianism and vagabondage.

There is a sameness of plot in all Locke's books. "Septimus," "Simon the Jester," "The Fortunate Youth," and "Jaffery" repeat the same incidents to the point of monotony. But while the tales are twice-told, the philosophy, epigrams, and wit are always fresh and new.

Locke is Gallic in temperament. He is said to speak French like a native, and his genius shows foreign influence. As the Secretary of the Royal Institute of British Architects, he claims architecture as his profession, and novel writing as his diversion.

MERRICK, LEONARD. 1864—

This Stage of Fools. *Dutton.*

Cynthia. *Fitzgerald.*
One Man's View. *Dutton.*
The Worldings. *Dutton.*
When Love Flies Out of the Window. *Dutton.*
The Quaint Companions. *Dutton.*
Conrad in Quest of his Youth. *Dutton.*
The Man who was Good. *Fenno.*
Whispers About Women. *Dutton.*
The Man Who Understood Women. (Short stories.) *Dutton.*
The Actor-Manager. *Dutton.*
The House of Lynch. *Dutton.*
The Position of Peggy Harper. *Dutton.*
While Paris Laughed. (Short Stories). *Dutton.*
A Chair On the Boulevard. (Short Stories). *Dutton.*

Merrick is known as the novelist's novelist, so high is the esteem in which he is held by his fellow-workers. A group of eleven English writers and one American, (Howells) have become the sponsors for a collected uniform edition of his novels and short stories. Each one has written a preface to a chosen volume, the division being as follows: "Conrad in Quest of His Youth," J. M. Barrie; "When Love Flies Out of the Window," William Robertson Nicoll; "The Man Who Understood Women," William J. Locke; "The Position of Peggy Harper," Arthur Wing Pinero; "One Man's View," Granville Barker; "The Actor Manager," William Dean Howells; "The Quaint Companions," H. G. Wells; "The Worldings" Neil Monroe; "Cynthia," Maurice Hewlett; "The Man Who Was Good," J. K. Prothero; "The House of Lynch," G. K. Chesterton.

Merrick has a prepossession for depicting the sordid side of stage life. His stories of theatrical people rob the theatrical profession of its glamor. Merrick's is the philosophy of disillusion, but without embitterment. His irony is always mellow and kindly.

MARSHALL ARCHIBALD. 1866—
The House of Merrilees. *Dodd, Mead.*
Richard Baldock. *Dodd, Mead.*
Exton Manor. *Dodd, Mead.*
The Greatest of These. *Dodd, Mead.*
The Clinton Pentalogy. *Dodd, Mead.*
The Squire's Daughter.
The Eldest Son.
The Honour of the Clintons.
The Old Order Changeth.
The Clintons and others.

Upsidonia. *Dodd, Mead.*
Watermeads. *Dodd, Mead.*
Abington Abbey. *Dodd, Mead.*
The Graftons, (sequel to Abington Abbey). *Dodd, Mead.*
Sir Harry. *Dodd, Mead.*
Many Junes. *Dodd, Mead.*
The Hall and the Grange. *Dodd, Mead.*

William Lyon Phelps in "Archibald Marshall; A Realistic Novelist" (*Dodd, Mead*) has written an appreciative handbook to the works of Marshall. Marshall is a novelist of English country life, and has been compared by some enthusiasts to Anthony Trollope. His tranquil and placid pages, filled with ordinary events and ordinary characters, have been likened to the Barchester novels, but Marshall has never yet painted such portraits as make Trollope live to-day. Like Trollope, he gains by being read in sequence. Professor Phelps recommends that "The Squire's Daughter" be read first, and then the other books on the fortunes of the Clinton family.

"The Greatest of These" is usually rated as Marshall's masterpiece. "Upsidonia" is a work entirely out of his usual manner. It is a Utopia, which, as the title suggests, pictures the world "upside down."

WELLS, HERBERT GEORGE. 1866—
The Wonderful Visit. *Dutton.*
The Invisible Man. *Harper.*
Thirty Strange Stories. *Harper.*
The War of the Worlds. *Harper.*
The Island of Doctor Moreau. *Duffield.*
When the Sleeper Wakes. *Harper.*
Select Conversations with an Uncle now Extinct. *Lane.*
The Discovery of the Future. *Huebsch.*
Twelve Stories and a Dream. *Scribner.*
Mankind in the Making. *Scribner.*
The Food of the Gods. *Scribner.*
Anticipations. *Harper.*
A Modern Utopia. *Scribner.*
Kipps: The Story of a Simple Soul. *Scribner.*
In the Days of the Comet. *Century.*
The Future in America. *Harper.*
New Worlds for Old. *Macmillan; Donohue.*
The War in the Air. *Grosset & Dunlap; Boni & Liveright; Macmillan.*
First and Last Things. *Putnam.*

Ann Veronica. *Harper; Boni & Liveright.*
Tono-Bungay. *Duffield.*
The History of Mr. Polly. *Duffield.*
The New Machiavelli. *Duffield.*
The Time Machine, an Invention. *Holt.*
Marriage. *Duffield.*
The War That Will End War. *Duffield.*
The World Set Free. *Dutton.*
The Passionate Friends. *Harper.*
Social Forces in England and America. *Harper.*
The Wife of Sir Isaac Harman. *Donohue; Macmillan.*
Love and Mr. Lewisham. *Doran; Stokes.*
Bealby: A Holiday. *Donohue; Macmillan.*
The Research Magnificent. *Donohue; Macmillan.*
What Is Coming? *Donohue; Macmillan.*
Mr. Britling Sees It Through. *Donohue; Macmillan.*
God, the Invisible King. *Macmillan.*
Italy, France and Britain at War. *Macmillan.*
The Soul of a Bishop. *Macmillan.*
Joan and Peter. *Macmillan.*
The Undying Fire. *Macmillan.*
In the Fourth Year of the War. *Macmillan.*
The Outline of History. *Macmillan.*
The Salvaging of Civilization. *Macmillan.*

Wells rivals Phillpotts in prolixity. He has written as many books as the Dartmoor novelist, but not so many novels. His books fall into three classes: 1. Scientific romances. 2. Sociological works. 3. Novels.

In the first class belong such books as "The Island of Doctor Moreau," "In the Days of the Comet," "The Wonderful Visit," "The Time Machine," etc.

In the second class are: "The Future in America," "Social Forces in England and America," "What Is Coming?," "Anticipations," "The World Set Free," etc.

In the third class are his novels and short stories. It is the opinion of more than one critic that Wells has never written anything better than his early "Kipps" and "Love and Mr. Lewisham." These stories are entirely within the realm of the author's own experience, and are exceptionally true to life. In his later novels, Wells has given over his art to propaganda. "Ann Veronica" promotes feminism, "Joan and Peter" reforms education, and "God, the Invisible King" and "The Soul of a Bishop" advocate a new religion.

"The World of H. G. Wells" by Van Wyck Brooks (*Kennerley*) is an admirable study of Wells's many reformatory ideas. J. D. Beresford has written a helpful handbook to Wells's works in Holt's *Writers of the Day Series.*

BENNETT, ARNOLD. 1867—

The Man From the North. *Doran.*
The Grand Babylon Hotel. A Fantasia on Modern Themes. *Doran.*
Anna of the Five Towns. *Doran.*
Leonora. *Doran.*
Buried Alive. *Doran.*
The Old Wives' Tale. *Doran.*
The Clayhanger Tetralogy. 4 vols. *Doran.*
Clayhanger.
Hilda Lessways.
These Twain.
The Roll Call.
The Book of Carlotta. *Doran.*
Denry the Audacious. *Doran.*
Helen With the High Hand. *Doran.*
The Matador of the Five Towns, and Other Stories. *Doran.*
Your United States. *Harper.*
The Glimpse. *Doran.*
A Great Man. *Doran.*
The Old Adam. *Doran.*
The Gates of Wrath. A Melodrama. *Doran.*
From the Log of the Velsa. *Century.*
The Price of Love. *Harper.*
Hugo. *Doran.*
Whom God Hath Joined. *Doran.*
The City of Pleasure. *Doran.*
The Lion's Share. *Doran.*
The Pretty Lady. *Doran.*
Things That Have Interested Me. *Doran.*

Bennett's novels are of two kinds, his works of genius and his pot-boilers. As William Dean Howells has said, "Bennett always writes a bad book after he has written a good one." He gives us either "books of outstanding character" or else "second-rate sensational shockers."

"The Old Wives' Tale" is Bennett's masterpiece. In the Clayhanger series, which comes next in merit, he attempted the interesting experiment of telling the same story three times, each time from a different viewpoint,—first from Edwin Clayhanger's, second from Hilda Lessway's, and third from the united experience

of "These Twain." The Clayhanger trilogy became a tetralogy, as the same characters reappeared in "The Roll Call."

"Buried Alive" is humorous light fiction. "Denry the Audacious" and "The Glimpse" are intermediate works between Bennett's very good and very poor books. "From the Log of the Velsa" is whimsical travel adventures. His other works are deplorably inferior.

BENSON, EDWARD FREDERIC. 1867—

Dodo. *Ogilvie.*
The Vintage. *Harper.*
The Capsina. *Harper.*
The Challoners. *Lippincott.*
The Weaker Vessel. *Dodd, Mead.*
Thorley Weir. *Lippincott.*
Dodo's Daughter. *Century.*
Arundel. *Doran.*
The Oakleyites. *Doran.*
David Blaize (Juvenile). *Doran.*
Michael. *Doran; Burt.*
The Freaks of Mayfair. *Doran.*
The Tortoise. *Doran.*
David Blaize and the Blue Door (Juvenile). *Doran.*
Up and Down. *Doran.*
Across the Stream. *Doran.*
An Autumn Sowing. *Doran.*
Queen Lucia. *Doran.*
Robert Linnel. *Doran.*
Our Family Affairs. *Doran.*

Benson's "Dodo" in 1893 brought him immediate fame. The book was a "scandalous success." It was said that the Rev. Edward White Benson was better known as the father of the author of "Dodo" than as the Archbishop of Canterbury. "Dodo's Daughter" in 1914 attempted to repeat the success of Dodo the first.

Benson is a very careless, slipshod writer, but his light and easy narratives make diverting reading. His most unusual and best-written book is "The Book of Months" (*Harper*) which bears a strong resemblance to Gissing's "Private Papers of Henry Ryecroft."

In "Across the Stream," Benson has discussed spiritualism. His book, 'Up and Down," is an intermittent diary of the war in Italy, a medley of description, sketches and reminiscences.

GALSWORTHY, JOHN. 1867—

Villa Rubein. *Putnam; Scribner.*
The Island Pharisees. *Putnam.*
The Island Pharisees. Revised and rewritten. *Scribner.*
The Man of Property. *Scribner.*
The Country House. *Scribner.*
A Commentary. *Putnam; Scribner.*
Fraternity. *Scribner.*
A Motley. (Short Stories). *Scribner.*
The Patrician. *Scribner.*
The Inn of Tranquillity (Essays). *Scribner.*
The Dark Flower. *Scribner.*
A Sheaf. (Essays). *Scribner.*
The Little Man and Other Satires. *Scribner.*
The Freelands. *Scribner.*
Five Tales. *Scribner.*
Memories. *Scribner.*
Saint's Progress. *Scribner.*
Another Sheaf. *Scribner.*
Beyond. *Scribner.*
Tatterdemalion. (Essays). *Scribner.*
In Chancery. *Scribner.*
The Awakening. *Scribner.*

Galsworthy has continued to write novels since he turned playright, but his best novels belong to his early period, before he served two masters. His first novel, "Villa Rubein," an immature effort, appeared in 1900. "The Island Pharisees" followed in 1904, and was rewritten in 1908. Professor Phelps thinks that this might serve as the title of all Galsworthy novels, so insistently does the novelist dwell on the pharisaical characteristics of insular Britishers. "The Man of Property," next in order, is a book so packed with characters that it has been compared to Zola's Rougon-Macquart series if condensed within the limits of one volume. "The Country House," dealing with landlordism, is the lightest and the most popular of Galsworthy's novels. "Fraternity" is his masterpiece; "the most ambitious, the most serious, and the most wide-reaching of all his novels." In "Fraternity," as Frederic Taber Cooper has pointed out, Galsworthy has put only fourteen characters, achieving a maximum of effect with a minimum of characters. The story treats of the brotherhood of man, and is an epic of modern British life. "The Patricians," "The Dark Flower," and "Beyond" are later novels. "The Patricians" is his only novel of upper class life. Middle class life is his favorite theme. "The Dark Flower" is a

book so poor as to be inexplicable. Harold Williams calls it an aberration and compares it to the "Lys Rouge," which disgraced the pen of Anatole France. "Beyond" is the latest disappointment Galsworthy has given us. "Saint's Progress" is a return to Galsworthy's best manner. It is a study of a religious temperament, the subject being the breakdown of religion in England during the war.

BLACKWOOD, ALGERNON. 1869—

The Empty House and other stories. *Knopf.*
The Listener and other stories. *Knopf.*
John Silence. *Dutton; Knopf.*
The Human Chord. *Macmillan.*
The Centaur. *Macmillan.*
Pan's Garden. A Volume of Nature Stories. *Macmillan.*
A Prisoner in Fairyland. *Macmillan.*
Ten Minute Stories. *Dutton.*
Incredible Adventures. *Macmillan.*
The Extra Day. *Macmillan.*
Julius Le Vallon. *Dutton.*
The Wave; an Egyptian Aftermath. *Dutton.*
Day and Night Stories. *Dutton.*
The Promise of Air. *Dutton.*
The Garden of Survival. *Dutton.*

Blackwood is the leading novelist of the supernatural. In two recent books, "The Promise of Air" and "The Garden of Survival," he has introduced the subject of spiritualism. Dorothy Scarborough in "The Supernatural in Modern Fiction" (*Putnam*) mentions Blackwood and Arthur Machen as two of the best mystical writers of modern times.

BERESFORD, JOHN DAVYS. 1873—

The Jacob Stahl trilogy. *Doran.*
The Early History of Jacob Stahl.
A Candidate for Truth.
The Invisible Event.
The World of Women. (English title "Goslings.") *Macaulay.*
The House in Demetrius Road. *Doran.*
These Lynnekers. *Doran.*
Housemates. *Doran.*
The Jervaise Comedy. *Macmillan.*
The Wonder. *Doran.*
God's Counterpoint. *Doran.*
W. E. Ford, A Biography. *Doran.*

The Imperfect Mother. *Macmillan.*
Revolution. *Putnam.*

Beresford's great trilogy, on which his fame rests, is the life-story of an architect, a "biographical" novel strongly reminiscent of the author's own career.

"These Lynnekers" is the story of a family, "true blue," who are entirely subservient to the established order of things, and live on tradition. The book is a study of Victorianism.

"Housemates" details the growth of a soul. The story is of a clergyman's son who goes to London, chances to stop in a lodging house of sinister character, and falls in love with one of his housemates.

"The Wonder" is an infant prodigy, an unpleasant study of abnormality.

"God's Counterpoint" is the story of a man of purely negative morality, who finally comes to good through evil, and sees all the evils of the world as mere discords, a part of God's counterpoint.

"W. E. Ford, A Biography," is fiction masquerading as biography. It purported, at first, to be by Beresford in collaboration with a "Kenneth Richmond," but the joint author soon proved to be Beresford's *alter ego.* The book is an exposition of a new theory of education, and an interesting companion volume to Wells's "Joan and Peter."

"The Jervaise Comedy" is so obviously inferior to Beresford's other works that it is thought to be an earlier, immature work, now printed for the first time.

Maugham, William Somerset. 1874—
Mrs. Craddock. *Doran.*
The Explorer. *Doran.*
The Magician. *Doran.*
Of Human Bondage. *Doran.*
The Moon and Sixpence. *Doran.*

"The Moon and Sixpence" has brought Maugham into the front rank of contemporary novelists. The story is founded on the life of the French artist, Paul Gauguin, who fled from civilization and lived among the natives on the Island of Tahiti, in the South Seas. "Noa Noa" (*Nicholas Brown*) is the actual story told by the artist himself.

Maugham is a physician in St. Thomas' Hospital, London. He wrote seven or eight plays before he turned to novel writing. His novel, "Of Human Bondage," was dramatized as "The Bishop's Apron."

MAXWELL, WILLIAM BABINGTON. 1876—

The Ragged Messenger. *Bobbs-Merrill.*
Vivien. *Appleton.*
The Guarded Flame. *Appleton.*
The Rest Cure. *Appleton.*
Mrs. Thompson. *Appleton.*
In Cotton Wool. *Appleton.*
General Mallock's Shadow. *Appleton.*
The Devil's Garden. *Bobbs-Merrill.*
The Mirror and the Lamp. *Bobbs-Merrill.*
Life Can Never Be the Same (short stories). *Bobbs-Merrill.*
Glamour. *Bobbs-Merrill.*
Man and His Lesson. *Bobbs-Merrill.*
For Better For Worse. (English Title "Remedy Against Sin.") *Dodd, Mead.*

Maxwell is the son of the late M. E. Braddon (Mrs. John Maxwell), whose enormous production of novels argued great powers of invention. Maxwell has his mother's wonderful story-telling gift with increased psychological power.

"In Cotton Wool" is Maxwell's masterpiece. It is the story of an egoist, comparable with George Meredith's, but more terrible. Maxwell's hero wraps himself in cotton wool, or cotton batting, as Americans would say, in order to follow the line of least resistance through life. It is not so much a study of the approach of insanity as of the withdrawal of sanity.

"The Devil's Garden" is the story of the concealment of a murder. The revelation is handled with great skill. It is a book with a surprise that surprises, even on second reading.

Maxwell's short stories all deal with the war. "The Mirror and the Lamp" is a study of a religious temperament much in the vein of Galsworthy's "Saint's Progress." As its allegorical title suggests, it is a comparative study of the goodness that is a mere reflection, and the goodness that is a lamp unto our feet.

SNAITH, JOHN COLLIS. 1876—

Broke of the Covenden. (Rewritten.) *Small, Maynard.*
Henry Northcote. *Moffatt, Yard.*
Araminta. *Moffat, Yard.*
The Principal Girl. *Moffatt, Yard.*
Anne Feversham. *Appleton.*
The Sailor. *Appleton.*
The Coming. *Appleton.*
The Time Spirit. *Appleton.*
The Undefeated. *Appleton.*

Snaith's first and last novels are his best. His earliest work, "Broke of Covenden," appeared in 1904, and has never waned in popularity. It is the story of an English country family, and follows the type of so many modern novels in having a family and not an individual for its chief interest.

"The Sailor" is said to illustrate Snaith's favorite theory of genius as inspired idiocy. "The Coming" is an unusual story of the second coming of Christ in the person of the sweetly gentle and lovable John Smith, another inspired idiot.

"The Undefeated" is a story, not of war, but of wartime. It is a picture of English life under pressure of war, showing a spirit ever undefeated.

GEORGE, WALTER LIONEL. 1882—

France and the Twentieth Century. *Lane.*
A Bed of Roses. *Boni & Liveright; Brentano.*
The City of Light. A novel of Modern Paris. *Brentano.*
Until the Day Break. *Dodd, Mead.*
Woman and Tomorrow. *Appleton.*
The Second Blooming. *Little, Brown.*
The Little Beloved. (Formerly published under title "The Making of An Englishman.") *Little, Brown.*
The Stranger's Wedding. *Little, Brown.*
The Intelligence of Woman. *Little, Brown.*
Literary Chapters. *Little, Brown.*
Blind Alley. *Little, Brown.*
Caliban. *Harper.*

George's novels are all concerned with the status of woman, the feminist problem, the divorce question, the condition of marriage. His first book, "A Bed of Roses," was received with violent disapproval, banned by public libraries, and, in consequence, is now "in its forty-second thousand."

George is a barrister and soldier as well as novelist. He was born in France and served in the French army. His legal training and his studies in political economy in the Paris University led him in his early career to write several sociological works: "Engines of Social Progress" (*Macmillan*); "France in the Twentieth Century" (*Lane*); "Labor and Housing at Port Sunlight" (*Scribner*).

ERVINE, ST. JOHN GREER. 1883—

Jane Clegg (a play in three acts). *Holt.*
Mrs. Martin's Man. *Macmillan.*
John Ferguson (a play in four acts). *Macmillan.*

Four Irish Plays. *Macmillan.*
Alice and a Family. *Macmillan.*
Changing Winds. *Macmillan.*
The Foolish Lovers. *Macmillan.*

Ervine is an Irish dramatist and novelist. He has written successful literary plays, "Jane Clegg" and "John Ferguson" being the best-known. The volume, "Four Irish Plays," contains his earlier dramas: "Mixed Marriage," "The Magnanimous Lover," "The Orangeman," and "The Critics."

Ervine's novels are all different in character. "Mrs. Martin's Man," which came in 1914, after his dramas, is described as "a sombre and depressing novel, but truly original." "Alice and a Family" is quite the opposite, being a humorous story of the London slums.

In "Changing Winds" Ervine drew a picture of wartime Ireland, modeling his hero, it is said, on the character of Rupert Brooke.

MACKENZIE, COMPTON. 1882—
The Passionate Elopement. *Putnam.*
A Trilogy. *Appleton.*
Carnival.
Youth's Encounter. (English title, "Sinister Street." Vol. 1.)
Sinister Street.
A Trilogy. *Harper.*
Plashers Mead. (English title, "Guy and Pauline.")
Sylvia Scarlet.
Sylvia and Michael.
Poor Relations. *Harper.*
The Vanity Girl. *Harper.*

Mackenzie is the novelist of Youth, of its follies, fancies, gaieties, and delights. His novels are all pleasant stories of unpleasant things. In "Literary Chapters," W. L. George says of Mackenzie, "He has many graces of style, and a capacity which may be dangerous of infusing charm into that which has no charm. He almosts makes us forget that the heroine of 'Carnival' is a vulgar little cockney."

The same characters reappear in Mackenzie's novels. In "Sinister Street" we read that Michael Fane goes to Plashers Mead to devote himself to poetry. "Sylvia Scarlett" is the story of a young girl of loose morals who wanders over the world as a music hall singer and chorus girl. Her wanderings cover England, France, Spain, South America, the United States, and finally in the last volume, Russia. Michael Fane, whose love story with Sylvia ends

unhappily in "Sylvia Scarlett" is finally married to her in "Sylvia and Michael."

ONIONS, OLIVER. 1883—

The Compleat Bachelor. *Stokes.*
The Exception. *Lane.*
A Trilogy. *Doran.*
In Accordance With the Evidence.
The Debit Account.
The Story of Louie.
Mushroom Town. *Doran.*
Gray Youth. *Doran.*
A Case in Camera. *Macmillan.*

W. L. George in "Literary Chapters" says: "Mr. Oliver Onions can be judged only on his trilogy, 'In Accordance With the Evidence,' 'The Debit Account,' and 'The Story of Louie,' for these are creative works, threaded and connected; they are an attempt, and, on the whole, a very successful one, to take a section of life and to view it from different angles."

"Mushroom Town" is a story of Wales, and "Gray Youth" the story of a very modern courtship and a very modern marriage. Mr. Onions is modern above all else. Victorian society does not interest him, as it does Beresford and Cannan. Sex topics absorb his interest, to the point of becoming his favorite theme. With the exception of his trilogy, his books are all "a destructive criticism of modern life."

SWINNERTON, FRANK ARTHUR. 1884—

The Young Idea. *Duffield.*
The Casement. *Duffield.*
The Happy Family. *Doran.*
On the Staircase. *Doran.*
The Chaste Wife. *Doran.*
Nocturne. *Doran.*
Shops and Houses. *Doran.*
September. *Doran.*
Coquette. *Doran.*

H. G. Wells, in his preface to "Nocturne," has praised Swinnerton with extraordinary enthusiasm. Arnold Bennett has characterized Swinnerton as a writer "without a single ready-made phrase." W. L. George writes: "Mr. Swinnerton shows a great dexterity in the use of words, felicity of phrase, a discrimination in the choice of details which will enable him to embody such ideas as he may

later on conceive. He has only to fear that he may be mistaken as to the size of his ideas; like Mr. Hugh de Selincourt he may be too much inclined to take as the plot of a novel an idea and a story in themselves too slender. Under modern publishing conditions he may be compelled to spin out his work; as his tendency is to concentrate, he may find himself so hampered as to lose the chief charm of his writing, viz., charm. He has shown charm in 'Nocturne,' some power in 'The Happy Family'; these two qualities need blending, so that Mr. Swinnerton be no longer two men but one."

"Nocturne" is a story of a lower-class London family. As a novel it is unusual from the fact that its characters number only five and its action takes place in one evening. "Shops and Houses," has been called "a modern Cranford," but "a naughty Cranford."

"September," the story of the love of an older woman for a younger man, rivals "Nocturne" in concentration and economy.

CANNAN, GILBERT. 1884—

Peter Homunculus. *Duffield.*
A Trilogy. *Appleton.*
Round the Corner.
Old Mole.
Young Earnest.
Satire. *Doran.*
Mendel. *Doran.*
Windmills; A Book of Fables. *Huebsch.*
Devious Ways. *Duffield.*
Three Sons and a Mother. (English title, "Three Pretty Men.") *Doran.*
The Stucco House. *Doran.*
Freedom. *Stokes.*
Mummery. *Doran.*
Pink Roses. *Doran.*
Everybody's Husband. *Huebsch.*
Time and Eternity. *Doran.*
The Anatomy of Society. *Dutton.*
The Release of the Soul. *Boni & Liveright.*

Cannan is a man of scholarly attainments. He is a linguist and translator of high standing. He has translated Rolland's "Jean-Christophe" from the French (*Holt*), "The Memoirs of Heine" from the German (*Lane*), and Tchekoff's "The House with the Mezzanine" from the Russian (*Scribner*). Cannan is also a student

of sociology. In "Freedom" and "The Anatomy of Society" he discusses many interesting questions of the day.

In his novels Cannan is the social historian. Nearly all his works are studies of the Victorian age. W. L. George criticizes the Cannan novels as "too closely related to his own life." The "sufferings, misunderstandings, isolations and struggles of his youth have been to him too vivid and too significant."

WALPOLE, HUGH SEYMOUR. 1884—

The Wooden Horse. *Doran; Dutton. Wayfarers' Library.*
Maradick at Forty. *Doran.*
The Gods and Mr. Perrin. *Doran.*
A Trilogy. *Doran.*
The Prelude to Adventure.
The Duchess of Wrexe.
The Green Mirror.
Fortitude. *Doran.*
The Golden Scarecrow. *Doran.*
The Dark Forest. *Doran.*
The Secret City. *Doran.*
Jeremy. *Doran.*
The Captives. *Doran.*

Walpole is a son of the Bishop of Edinburgh. He was educated at Cambridge and in the first volume of his trilogy, "The Prelude to Adventure," he has given us a charming picture of Cambridge undergraduate life, which serves as a companion picture to that of Oxford undergraduate life in Mackenzie's "Sinister Street." Walpole was for a time a master in a boys' school, and in "The Gods and Mr. Perrin" he draws upon this early experience, criticizing modern methods of education, as Wells did later in "Joan and Peter." "Fortitude" contains another picture of a school.

One of Walpole's earliest books, "The Golden Scarecrow," and a later book, "Jeremy," are delightful stories about children. "Jeremy" is "a tale of happy childhood joyously remembered."

"The Dark Forest" and "The Secret City" are pictures of Russian life based upon the author's experiences in Russia with the Russian Red Cross, 1914-16, and later as an emissary of the British Government.

W. L. George puts Walpole into the class of those men "who make copy of their past," but says, "it is a feature of high redeeming value that in 'Maradick at Forty' he should have attempted to make copy of his future."

LAWRENCE, DAVID HERBERT. 1885—

The Trespasser. *Kennerley.*
Sons and Lovers. *Kennerley.*
Love Poems and Others. *Kennerley.*
The Prussian Officer and other stories. *Huebsch.*
The Widowing of Mrs. Holroyd (Drama). *Little, Brown; Seltzer.*
The Rainbow. *Huebsch.*
Twilight in Italy. *Huebsch.*
Amores (Poems). *Huebsch.*
Look! We Have Come Through. (Poems). *Huebsch.*
New Poems. *Huebsch.*
Touch and Go. (Plays for a People's Theater.) *Seltzer.*
The Lost Girl. *Seltzer.*
Women in Love. *Seltzer.*

Lawrence is poet, dramatist, and novelist. As a poet, he belongs among the Imagists. As a novelist, he has been said "to make the reticences gasp." "The Rainbow" was suppressed in England, but strongly championed by Arnold Bennett.

Lawrence was obliged to live for a time in Italy, on account of ill health. "Twilight in Italy," written while he was abroad, is a neurotic Italian story. "The Prussian Officer" is a tale of German cruelty.

Lawrence's greatest book, "Sons and Lovers," is an epic of family life in a colliery district. It is "unabashed autobiography." Lawrence is the son of a miner, and was born in the coal region of Nottinghamshire.

MCKENNA, STEPHEN. 1888—

The Reluctant Lover. *Winston.*
Sheila Intervenes. *Doran.*
The Sixth Sense. *Doran.*
Sonia: Between Two Worlds. *Doran.*
Ninety-Six Hours' Leave. *Doran.*
Sonia Married. *Doran.*
Midas and Son. *Doran.*

The youngest of the young British novelists is a writer of extraordinary promise. "Sonia: Between Two Worlds" is a story laid in the first year of the war. Its sequel shows Sonia married to her lover who has been blinded in battle. Few sequels have been so earnestly demanded as this one, and few so well sustained.

"Ninety-Six Hours' Leave" is a rollicking story of a practical joke played by three officers on leave. "Midas and Son" is a serious novel on the responsibilities of great wealth.

QUESTIONS

1. What novels by Wells, Walpole, Butler, and Beresford treat of education?
2. What novels by Du Maurier and Blackwood deal with the mystical?
3. Name Utopias by Butler, Onions, Marshall, Hudson and Wells.
4. Name the author and subject of "All Sorts and Conditions of Men."
5. Who is called "the modern Dickens"? "the modern Trollope"?
6. What is Hardy's last novel?
7. What is "Aes Triplex" about?
8. What is the sequel of "Kidnapped"? "Evelyn Innes"? "Sylvia Scarlett"? "Sonia"?
9. What novelist wrote a critical biography of Dickens?
10. Name two autobiographical works by Conrad, two by Hudson, seven by Moore.
11. Who is the novelist of Dartmoor? What two cycles of novels has he written?
12. What novel purports to be an authentic biography of Gissing?
13. What books by Marshall should be read first, and in what order?
14. Who wrote "New Grub Street"? "In Cotton Wool"? "Blind Alley"? "Nocturne"? "The Beloved Vagabond"? "Sons and Lovers"?
15. Who completed "St. Ives"? "The Old Madhouse"?
16. What book compares with "Margaret Ogilvy" as the story of a mother?
17. Who is "the novelist's novelist"? Name three of his books.
18. Name a novel on a religious theme by George Moore; H. G. Wells; Galsworthy; W. B. Maxwell; J. C. Snaith.
19. What novel did Galsworthy rewrite? did George Moore rewrite?
20. What book is an interesting companion volume to "The Moon and Sixpence"?
21. Name a novel by the author of the drama, "John Ferguson."
22. Name a translation by Gilbert Cannan.
23. Who has written novels about Russia?
24. Name a novel about a child by Walpole, by Wells, and by Benson.
25. Give the titles, in order, of the trilogy by Bennett, Beresford, Mackenzie, Cannan, Onions.

CHAPTER XXVI

AMERICAN FICTION—THE OLDER WRITERS

In a survey of American fiction, from its begining to the present day, there are two characteristics which are especially striking. The first is that the novel and the short story are inseparable. There is hardly one of the older novelists who was not also a short story writer.

The short story is recognized as the most characteristic product of our national literature. It began as the tale—a shorter, simpler form of story, founded upon incident rather than upon characterization. The tale is closer to romance, and more likely to be lacking in reality. Irving wrote legendary tales; Hawthorne, wonder tales; and Poe, tales of terror. Not until the time of Cable, Allen, and Page do we reach its more highly developed form, the short story.

The second characteristic to be observed in a review of American fiction is the great number of writers who are remembered for one book only. Single volume novelists are so plentiful in our literature as to constitute a class by themselves.

As examples of this one-book authorship we might name: "The Man Without a Country" by Hale; "Ramona" by Helen Hunt Jackson; "Uncle Tom's Cabin" by Mrs. Stowe; "Ben Hur" by Wallace; "Anne" by Constance Fenimore Woolson; "The Bread-Winners" by Hays; "Looking Backward" by Bellamy. Other novels by the same writers are either neglected or forgotten. American fiction numbers a host of such works, whose authors rank as novelists by virtue of one especially well-known book.

Irving, Washington. 1783—1859.

Complete works.

New Knickerbocker edition. 40 vols., *Putnam.* (Principal titles are in two or more volumes each.)

Hudson edition, 27 vols., (Some volumes now out of print). *Putnam.*

New Stuyvesant edition. 20 vols. *Putnam.*

Works.

New Handy Volume edition (Selected titles), 12 vols., *Putnam.*

Same. 8 vols., *Burt.*

Same. Ariel edition, 12 vols., *Putnam.*

Romances. 4 vols., *Crowell.*

The Alhambra—Bracebridge Hall—The Sketch Book—Tales of a Traveller.

The Sketch Book—The Conquest of Granada—The Life of Mahomet. *Dutton, Everyman's.*

Also separate volumes of the works may be obtained in most editions.

Irving is the earliest American man of letters whose works are still being read. He was the first American author to win recognition abroad. Oxford conferred upon him the degree of D. C. L., and the Royal Society of Literature awarded him a medal.

His works are diverse in form. They consist of essays, biographies, histories, short stories and sketches. His imaginative works are cast in the form of short stories. Irving may be said to have discovered the short story and to have introduced a form which has become the most characteristic product of American literature.

Irving's first work, "A History of New York from the Beginning of the World to the End of the Dutch Dynasty," by Diedrich Knickerbocker, was in part serious, in part humorous. It was begun as a burlesque of a current work of ridiculous solemnity, "A Picture of New York" by Dr. Samuel Mitchill. The appearance of the Knickerbocker History was heralded by one of the best book advertising campaigns on record. Notices were sent to the newspapers of the disappearance of Diedrich Knickerbocker, a small elderly gentleman, dressed in an old black coat and cocked hat, who had left the Independent Columbian Hotel without paying his bill. City officials were said to be on the point of offering a reward for the discovery of the missing man. It was stated that a very curious kind of written book, left behind in his room, would be printed and sold to pay the landlord for his board and lodging. This was the book which won for its author the title of "the Dutch Herodotus."

Irving's short stories consist of three volumes: "The Sketch-Book of Geoffrey Crayon" containing his masterpieces, "Rip Van Winkle" and "The Legend of Sleepy Hollow"; "Bracebridge Hall, or The Humorists, A Medley" containing the famous "Dolph Heyliger" and "The Stout Gentlemen"; and "Tales of a Traveller," containing "The Money Diggers," and "Kidd, the Pirate," stories of action and adventure rather than of humor.

Irving was for two years attaché of our legation in Spain, and later served as our Minister to Spain. His interest in Spanish history inspired four of his greatest works: "The Life and Voyages of Columbus," and its sequel, "The Voyages and Discoveries of the Companions of Columbus"; "A Chronicle of the Conquest of Granada"; and "The Alhambra."

His treatment of American history was far less sympathetic than his treatment of Spanish history. "Astoria" and "The Adventures of Captain Bonneville," both dealing with exploration beyond the Mississippi, are his least interesting works.

As a biographer, he won but little distinction. He wrote a life of Goldsmith, of Mahomet and his successors, and of George Washington, for whom he had been named. His five-volumed life of Washington is described as "the task-work of his declining years. It is rather a history of the United States during the latter half of the eighteenth century. There are entertaining anecdotes in it, vivid descriptions of battles, and sturdy American feeling. But of Washington himself there is only a pale shadow."

Charles Dudley Warner in his "Life of Irving" states that while Irving was at the height of his popularity his books had very little sale. From 1842 to 1848 they were out of print, with the exception of some stray copies of a cheap edition. It was at this time that a young New York publisher ventured to put forth a new edition which was to rescue Irving from oblivion. This young publisher, George P. Putnam, founded the house which still publishes the best editions of Irving's complete works.

COOPER, JAMES FENIMORE. 1789—1851.

Complete Works. Cabinet edition, 32 vols., Sterling edition, 16 vols., *Estes.*

Complete Works. Household edition, 29 vols., *Houghton Mifflin.*

Complete Works. Mohawk edition, 33 vols., *Putnam.*

Leather-Stocking Tales and the Spy. New edition, 6 vols., *Putnam.* The Deerslayer—The Last of the Mohicans—The Pathfinder—The Pioneers—The Prairie—The Spy.

Leather-Stocking Tales. 5 vols., *Burt;* 5 vols., *Dutton, Everyman's;* Riverside edition, 5 vols., *Cambridge Classic,* 5 vols., *Houghton Mifflin.*

Sea Tales. 5 vols., *Burt.*

The Last of the Mohicans. Illus. by N. C. Wyeth. *Scribner.*

Also separate volumes of the works may be obtained in most editions.

Cooper is the novelist *par excellence* of the American Indian and backwoodsmen and of the sea. He wrote over thirty novels of

which the most famous and enduring are the Leather-Stocking series, the sea tales, and "The Spy."

"The Spy," a story of the American Revolution, was the first American novel to win popularity in foreign countries. It was translated into French, German and Spanish. Cooper was obliged to publish it first at his own expense, as no American publisher would accept it. Later it was published in thirty-four different places in Europe alone.

The Leather-Stocking tales are a series of five stories grouped around the career of the great Leather-Stocking. Cooper wrote the series backwards, as it were, beginning with the old age and death of his hero, and later returning to Leather-Stocking's earlier life. The chronological order of the stories is: "The Deerslayer," "The Pathfinder," "The Last of the Mohicans," "The Pioneers," and "The Prairie."

Cooper may be said to have originated the sea tale in literature. Although Smollet's "Roderick Random" and "Peregrine Pickle" are known as the first sea tales, they are stories of sailors rather than of ships and the sea. Cooper had served for four years as a mid-shipman in the United States Navy, and his knowledge of the sea was that of a professional seaman. His descriptions of the ocean and of the movements of great vessels are as accurate as they are vivid.

The best of these sea tales are: "The Pilot," "The Red Rover," "The Two Admirals," "The Water Witch," and "Wing and Wing." The first of these, "The Pilot," was inspired by "The Pirate" by Sir Walter Scott. Cooper regarded Scott's novel with contempt, as being the work of a man with no true knowledge of the sea, and he wrote "The Pilot" as a challenge to Scott's seamanship.

Among Cooper's minor novels is the series known as the "Anti-Rent novels," or the "Littlepage manuscripts." This series consists of "Satanstoe," "The Chainbearer," and "The Redskins." The stories are in the form of autobiographies of the Littlepage family and deal with the anti-rent agitations against proprietors of large estates in New York.

In "The Crater" Cooper added another Utopia to the world's literature, and in "Ways of the Hour" he attacked trial by jury. Three of his novels are European in their background and assail monarchical forms of government; "The Bravo," "The Heidenauer," and "The Headsman."

Cooper was, during his lifetime, the most disliked and unpopular man of letters America has ever had. His public controversies and libel suits were life-long. The two books which gained him

the greatest enmity were "Homeward Bound" and "Home as Found," both violent attacks on his country and countrymen.

HAWTHORNE, NATHANIEL. 1804—1864.

Complete Works. Greylock edition, 22 vols., Little Classic edition, 22 vols., New Wayside edition, 13 vols., Riverside edition, 13 vols., *Houghton Mifflin.*

Works. 5 vols., 9 vols., *Burt.*

Works. *Dutton, Everyman's.*

The House of Seven Gables—The Marble Faun—The Scarlet Letter—Twice-Told Tales—The Wonder Book and Tanglewood Tales—The Blithedale Romance.

Also separate volumes of the works may be obtained in most editions.

Wonder Book and Tanglewood Tales. Illus. by H. Granville Fell. *Dutton.*

Wonder Book and Tanglewood Tales. Illus. by Parrish. *Duffield.*

Hawthorne is regarded by many as the greatest literary artist America has ever produced. He was a writer of romances and short stories. None of his books can properly be called novels. The distinction between the novel and the romance lies in the degree of reality which the one possesses over the other. The novel is a work of imagination, dealing with the probable and the possible; the romance a work of fancy, concerning itself with the improbable and the impossible. Hawthorne was a master of the vague and the mystical. His books are all allegories. W. C. Brownell says: "He was, in fact, allegory-mad. Allegory was his obsession. . . . His subject is always something other than its substance. Everything means something else."

His output was comparatively slender. The romances number eight, of which three are unfinished. "Fanshawe," his first book, deals with his life in college. His masterpiece, "The Scarlet Letter" was his next long work. "The House of the Seven Gables" has heredity for its theme. "The Blithedale Romance" is based on his Brook Farm experience. "The Marble Faun" is a mystical story, in an Italian setting, of a creature, half human, half faun, who commits a murder and by paying the penalty of his sin ultimately gains a soul,—an allegory of the good to be wrought out of wrong.

The last three stories Hawthorne wrote are unfinished, and all deal with the same theme,—the search for earthly immortality. They are "Septimius Felton; or The Elixir of Life," "The Dolliver Romance," and "Dr. Grimshawe's Secret."

"The Scarlet Letter" has been called by W. C. Brownell, in "American Prose Masters" (*Scribner*), "the New England Faust, the

Puritan Faust." It is not a story of adultery . . . essentially, the book is a story of concealment. Its psychology is that of the concealment of sin amid circumstances that make a sin of concealment itself."

The best of Hawthorne's short stories are: "Twice-Told Tales," "Grandfather's Chair," "Mosses From an Old Manse," "A Wonder-Book for Boys and Girls," and "Tanglewood Tales."

"The Notebooks" and "Our Old Home" are two books of European travel.

HOLMES, OLIVER WENDELL. 1809—1894.

Complete works. Riverside edition, 14 vols., With life, 16 vols., *Houghton Mifflin.*

Poetical works. Riverside edition, 3 vols., *Houghton Mifflin.*

Various other editions. 1 vol. *Houghton Mifflin; Burt; Crowell.*

Breakfast Table Series. New edition, 4 vols., *Houghton Mifflin.*

The Autocrat of the Breakfast Table—The Professor at the Breakfast Table—The Poet at the Breakfast Table—Over the Teacups.

Breakfast Table Series. English edition. 3 vols. *Houghton Mifflin.*

The Autocrat of the Breakfast Table—The Professor at the Breakfast Table—The Poet at the Breakfast Table.

The Autocrat of the Breakfast Table—The Professor at the Breakfast Table. *Dutton, Everyman's.*

Elsie Venner. *Burt.*

Holmes has a place in literature among the poets, among the essayists, and among the novelists. His three novels are the work of a practitioner of medicine. "Medicated" novels Holmes himself called them, because they deal with "cases" of medical interest. They are all studies of that "mysterious borderland which lies between physiology and psychology."

"Elsie Venner: A Romance of Destiny" is one of the earliest of "problem" novels. The mother of Elsie Venner, a short time before the birth of her child, was bitten by a rattlesnake, and the child in consequence is endowed with a serpent nature. At the time of its publication this story caused "a new shiver," and it is usually grouped with the Frankensteins and Draculas of literature.

"The Guardian Angel" is another novel dealing with heredity, being a story of inherited Indian blood. It is more humorous than tragic.

"A Mortal Antipathy" was written eighteen years later and shows Holmes' power in its decline. It is the story of an arch misogynist whose antipathy to womankind arose from a shock received in childhood.

POE, EDGAR ALLAN. 1811—1849.

Works. Centenary edition. 8 vols., *Lippincott.*

Same. New Century Library, 3 vols., *Nelson.*

Same. Sterling edition, 6 vols., Cabinet edition, 6 vols., *Page.*

Same. Knickerbocker edition, 10 vols., *Putnam.*

Same. Pocket edition, 10 vols., *Scribner.*

Same. Library edition, 10 vols., (Stedman-Woodberry.) *Scribner.*

Tales. Handy Volume edition, 5 vols., With Poems, 6 vols., *Putnam.*

Same. 5 vols., *Scribner.*

Tales of Mystery and Imagination. *Dutton, Everyman's; Brentano.*

Poems. *Scribner Series of Modern Poets.* 1 vol., (Stedman-Woodberry.) *Scribner.*

Also the Poems and the Tales may be obtained in numerous other one volume editions.

The Gold Bug. *Burt; Crowell; Houghton Mifflin.*

The Narrative of Arthur Gordon Pym. *Burt.*

Poe's "Tales of the Grotesque and Arabesque" number sixty-eight. The Stedman-Woodberry edition is the best. Mr. Brownell has said: "This piece of editing is one of the most distinguished examples of the art and a monument in which American letters has excellent reason for taking a genuine satisfaction." The classification of the tales in this edition is an excellent guide to their nature. There are seven divisions:

"Tales of Ratiocination" rank highest. They contain Poe's masterpiece, "The Gold Bug," which in English editions always goes by the more polite title of "The Golden Beetle." "The Murders in the Rue Morgue," "The Purloined Letter," and "Marie Roget" are tales of ratiocination which earned for Poe the title of the "inventor of the detective story."

"Romances of Death" contain "The Fall of the House of Usher," "Ligeia," and two stories about living burial, "The Cask of Amontillado" and "Premature Burial."

"Old World Romances" include a story of the Spanish Inquisition, "The Pit and the Pendulum," "The Masque of the Red Death," and others.

"Tales of Conscience" cover such stories as "The MS. Found in a Bottle," "Hans Pfaal," "The Black Cat," and "William Wilson," a story of remorse, which Mr. Brownell regards as Poe's one spiritual tale.

"Tales of Adventure and Exploration" contain Poe's longest story, "The Narrative of Arthur Gordon Pym," and "Julius Rodman."

"Tales of Illusion" are represented by such stories as "The Oblong Box."

"Extravaganzas and Caprices" are made up of his more fantastic pieces.

Poe's Tales are thought to have exerted more influence on foreign authors than any other work of American literature. They have been translated into many languages, and have given inspiration to such writers as Jules Verne, Charles Baudelaire, Gaboriau, and Stevenson. They are essentially tales of terror, devoid of humor and characterization.

QUESTIONS

1. Name some one-volume American novelists.
2. What are the distinguishing characteristics of the tales of Irving, Hawthorne, and Poe?
3. How was the Knickerbocker History advertised in advance?
4. What diplomatic posts did Irving fill?
5. What was the first sea tale in American fiction?
6. Name the titles of the Leather Stocking tales.
7. What were the Anti-Rent novels?
8. What five complete romances did Hawthorne write?
9. What three "medicated" novels did Holmes write?
10. Under what heads are Poe's tales classified?

CHAPTER XXVII

AMERICAN FICTION—CONTEMPORARY MEN WRITERS

"The drama excites our sympathies, the novel widens them."
—H. G. WELLS.

AMONG contemporary writers of American fiction there are twenty-five names that have to be reckoned with. These are, in chronological order, Bacheller, King, Garland, Chambers, Nicholson, White (E. L.), McCutcheon, Phillips, Herrick, White (W. A.), Tarkington, Norris, Crane, Lincoln, Churchill, Dreiser, White (S. E.), Grey, London, Beach, Sinclair, Harrison, Poole, Hergesheimer.

History has proved that it is possible to be a writer of enduring influence without being a writer of enduring books. In the case of these twenty-five novelists, every one is to be reckoned with for his influence on the novel if not for his novels. Works may pass when influence does not pass. Anthony Hope's "Prisoner of Zenda" was ephemeral, but the flag of Zenda still flies over much modern fiction.

Current comments on contemporary American fiction seem to lead to the following conclusions:

The best fiction from men writers is coming out of the West. The Hoosiers are in the lead. Chicago contributes two names which many count as the greatest, Herrick and Dreiser. As frontiers are disappearing, vanishing civilizations are less frequently the subject of western novels. It is the later life of the West that is being written to-day. The provincial, too, in fiction is dying out. Joseph Lincoln, with his Cape Cod stories, is the last of "the local-color school." John Fox, Jr., was an extreme example of the regional novelist who has left no successors. What provincial elements exist in American life to-day are mostly elements not yet fully American. They are to be found in "Americanization" novels. Propaganda novels are fewer. Upton Sinclair is our only tract-novelist of any power. Winston Churchill and William Allen White could, at

worst, be labeled only "Reformers." The "Naturalists" in America number but one, Dreiser; and the "Historical Novelists" but one, Edward Lucas White. The "Novelists of Expanding America" are the novelists of yesterday, Garland and Wister. "Social Historians" are in the ascendent: King, Herrick, Tarkington, Harrison, Poole and Hergesheimer. The "Good Story Tellers" are rare: Bacheller, Nicholson and McCutcheon.

The most distinctively American type of novel, our most original contribution to fiction genres, is the out-of door novel, of which the supreme example is the nature novel of Stewart Edward White. This is to be classed apart from the romantic adventure novel of Zane Grey, the animal adventure novel of Jack London, and the historical adventure novel of Rex Beach. So we come to the last and highest category in which we can hope to place any one of our novelists. Who is the most national of our novelists, or who comes the nearest to being? Many say Tarkington. Many more say Norris. As the emphasis goes from localism to nationlism in our fiction, the author of "The Octopus" makes a strong claim to the coveted title.

BACHELLER, IRVING. 1859—

Eben Holden. *Harper; Grosset & Dunlap.*
D'ri and I. *Harper.*
Darrell of the Blessed Isles. *Harper.*
Silas Strong. *Harper.*
The Hand-Made Gentleman. *Harper.*
Keeping Up With Lizzie. *Harper; Grosset & Dunlap.*
The Turning of Griggsby. *Harper.*
In Various Moods (poems). *Harper.*
The Marryers. *Harper.*
Keeping Up With William. *Bobbs-Merrill.*
The Light in the Clearing. *Bobbs-Merrill; Grosset & Dunlap.*
A Man for the Ages. *Bobbs-Merrill.*

Bacheller is essentially a writer of character studies. His art is best suited to "character parts," as they are called on the stage. The humorous and the burlesque in human nature attract him most. With his gift for portraying homely and picturesque personalities, Bacheller's choice of Lincoln as the hero of his latest novel is a

peculiarly happy one. The story centers around Lincoln's early life in Springfield, from his twenty-second to his forty-second year, and introduces us to all his early associates.

KING, BASIL. 1859—

Griselda. *Duffield.*
Let No Man Put Asunder. *Harper.*
In the Garden of Charity. *Harper.*
The Steps of Honor. *Harper.*
The Inner Shrine. *Harper; Grosset & Dunlap.*
The Wild Olive. *Harper; Grosset & Dunlap.*
The Street Called Straight. *Harper; Grosset & Dunlap.*
The Way Home. *Harper; Burt.*
The Side of the Angels. *Harper; Burt.*
The Lifted Veil. *Harper; Burt.*
The High Heart. *Harper; Grosset & Dunlap.*
The City of Comrades. *Harper.*
Abraham's Boston. *Harper.*
Going West. *Harper.*
The Abolishing of Death. *Cosmopolitan Book Company.*
The Thread of Flame. *Harper.*

William Benjamin Basil King is an Episcopal clergyman, formerly rector of Christ Church, Cambridge, Mass. He was born in England, educated in Canada, and became a naturalized American citizen. He has lived much in Europe for his health. Basil King had written five novels before he gained wide popularity with three successive novels published anonymously, "The Inner Shrine," "The Wild Olive," and "The Street Called Straight."

King's novels deal with ethical problems and questions of conscience. They are concerned above all else with human conduct. The stories usually turn on some fine point of honor. "The Lifted Veil" deals with disclosures after marriage and raises the question of the right of the married to conceal their past lives. "The High Heart" sets forth the different ways in which Canadians and Americans viewed the earlier stages of the war. "The City of Comrades" is a strange medley of characters, society women, thieves, human benefactors and malefactors, all showing Man as the redeemer of men.

In his last three books, Basil King has dallied with the question of life after death, and of communication with the dead. "Going West" records the sensation of two dead soldiers, just after they have killed each other. "The Abolishing of Death" gives the author's experiences with spiritualistic phenomena and reports his

communications, by means of automatic writing, with a spirit known as "Henry Talbot."

GARLAND, HAMLIN. 1860—

Main-Travelled Roads. *Harper.*
Prairie Folks. *Harper.*
The Captain of the Gray Horse Troop. *Harper.*
Hesper. *Harper.*
The Light of the Star. *Harper.*
The Tyranny of the Dark. *Harper.*
Rose of Dutcher's Coolly. *Harper.*
Boy Life on the Prairie. *Harper.*
The Long Trail. *Harper.*
The Shadow World. *Harper.*
Cavanagh, Forest Ranger. *Harper.*
Other Main-Travelled Roads. *Harper.*
Victor Ollnee's Discipline. *Harper.*
A Son of the Middle Border. *Macmillan.*

Garland, the son of a pioneer, is himself a literary pioneer in writing of the West. Edward Eggleston's western novels, including "The Circuit Rider" and "The Hoosier Schoolmaster" appeared twenty years before Garland's first book, and were the only other works of distinction dealing with the West.

Garland's best work is found in his three volumes of short stories: "Main-Travelled Roads," six Mississippi valley stories; "Prairie Folks," nine stories of life on the western Prairies; and "Other Main-Travelled Roads," which came seventeen years later.

Garland was "a rebel in his day." His first and only book of essays, "Crumbling Idols," was iconoclastic. His best-known novel, "Rose of Dutcher's Coolly," was at first suppressed. In "The Captain of the Gray Horse Troop" he attempted a second "Ramona," a story of Indian wrongs. In three novels, "The Tyranny of the Dark," "The Shadow World," and "Victor Ollnee's Discipline" he dealt with spiritualism. "Money Magic" is the story of a self-made man, and "Cavanagh" a picture of frontier life. "A Son of the Middle Border" is Garland's autobiography written in the form of fiction. It is the life of "a bookish lad whose tastes were cultural and not agricultural."

WISTER, OWEN. 1860—

The Dragon of Wantley. *Lippincott.*
Red Men and White. *Harper; Grosset & Dunlap.*
Lin McLean. *Harper. Burt.*

Padre Ignacio. *Harper.*
The Virginian. *Macmillan; Grosset & Dunlap.*
Philosophy 4. *Macmillan.*
Lady Baltimore. *Macmillan.*
How Doth the Simple Spelling Bee. *Macmillan.*
The Seven Ages of Washington. *Macmillan.*
Members of the Family. *Macmillan.*
The Pentecost of Calamity (war book). *Macmillan.*
A Straight Deal or The Ancient Grudge. *Macmillan.*

Owen Wister is a Philadelphia writer, a grandson of Fanny Kemble, the actress. He is essentially a writer of short stories. His two long novels, "The Virginian" and "Lady Baltimore" are so episodic in construction that they are hardly more than chains of short stories strung together. Wister is usually thought of as a writer of western stories. Ranch life and cowboys he has painted with great fidelity. "The Virginian," an epic of western life, and "Members of the Family," later stories of the West, are his best work in this field.

"Lady Baltimore," which took its name from a delectable cake made in the South, is the best constructed of Wister's stories. It is as delicate and feminine as "The Virginian" is rough and masculine. "Philosophy Four" is a humorous satire of college life, taking its title from a course in the Harvard curriculum. "The Simple Spelling Bee" is very clever and amusing criticism of the Simplified Spelling Movement financed by Andrew Carnegie.

"The Seven Ages of Washington" is an excellent biography of Washington for older boys and girls. It aims to rescue the memory of Washington from former biographers who have made of him "a frozen image, rigid with congealed virtue, ungenial, unreal."

CHAMBERS, ROBERT W. 1865—
The King in Yellow (short stories). *Harper.*
The Red Republic. *Putnam.*
Ashes of Empire. *Stokes.*
The Haunts of Men (short stories). *Stokes.*
Outsiders; An Outline. *Stokes.*
The Conspirators. *Harper; Burt.*
A Cambric Mask. *Stokes.*
Lorraine. *Harper.*
Cardigan. *Harper.*
The Maid-at-Arms. *Harper.*
The Maids of Paradise. *Harper; Burt.*
The Reckoning. *Appleton.*
Iole. *Appleton.*

The Fighting Chance. *Appleton; Burt.*
The Younger Set. *Appleton.*
The Tree of Heaven (short stories). *Appleton.*
Some Ladies in Haste (short stories). *Appleton.*
The Special Messenger. *Appleton.*
The Danger Mark. *Appleton.*
The Green Mouse. *Appleton.*
Ailsa Page. *Appleton.*
The Adventures of a Modest Man. *Appleton.*
Blue Bird Weather. *Appleton.*
Japonette. *Appleton.*
The Common Law. *Appleton.*
The Streets of Ascalon. *Appleton; Burt.*
The Business of Life. *Appleton; Burt.*
Who Goes There? *Appleton; Burt.*
The Hidden Children. *Appleton; Burt.*
Athalie. *Appleton; Burt.*
The Girl Philippa. *Appleton; Burt.*
The Dark Star. *Appleton; Burt.*
Barbarians. *Appleton; Burt.*
The Laughing Girl. *Appleton.*
In Secret. *Doran.*
The Restless Sex. *Appleton.*
The Moonlit Way. *Appleton.*
The Crimson Tide. *Appleton.*
The Little Red Foot. *Doran.*

Juveniles:

Forestland. *Appleton.*
Mountainland. *Appleton.*
Gardenland. *Appleton.*
Hide and Seek in Forestland. *Appleton.*

Chambers is a writer so versatile, talented, and prolific, that the phrase "fatal facility" alone explains his second-rate position as a novelist. His writings may be divided into four classes: short stories; historical novels; contemporary society novels; and juveniles.

His four volumes of short stories include "The King in Yellow," stories of artist life; "Haunts of Men," Canadian and American tales; "The Tree of Heaven," and "Some Ladies in Haste."

His historical novels are "The Red Republic," "Ashes of Empire," and "The Maids of Paradise," all dealing with the Franco-Prussian War; and "Cardigan" and "The Maid-at-Arms" dealing with the American Revolution.

His later novels are pictures of contemporary American society. "The Crimson Tide," is concerned with Bolshevism in America. Chambers was well known as an artist and illustrator before he began to write. His novels show the observation of an artist in many passages of graphic description of nature and of animals. Chambers' most unusual book is "Outsiders: An Outline," a satirical novel in which he ridiculed American art, American culture, and American society.

NICHOLSON, MEREDITH. 1866—

The Hoosiers (non fiction). *Macmillan.*
The Main Chance. *Bobbs-Merrill.*
Zelda Dameron. *Bobbs-Merrill.*
The House of a Thousand Candles. *Bobbs-Merrill; Grosset and Dunlap.*
Poems. *Bobbs-Merrill.*
The Port of Missing Men. *Bobbs-Merrill.*
Rosalind at Red Gate. *Bobbs-Merrill.*
The Little Brown Jug at Kildare. *Bobbs-Merrill.*
The Siege of the Seven Suitors. *Houghton Mifflin.*
A Hoosier Chronicle. *Houghton Mifflin; Grosset & Dunlap.*
The Provincial American (essays). *Houghton Mifflin.*
Otherwise Phyllis. *Houghton Mifflin.*
The Poet. *Houghton Mifflin.*
Tht Proof of the Pudding. *Houghton Mifflin.*
A Reversible Santa Claus. *Houghton Mifflin.*
The Madness of May. *Scribner.*
Lady Larkspur. *Scribner.*
The Valley of Democracy (essays). *Scribner.*
Black Sheep! Black Sheep! *Scribner.*

Nicholson is a popular novelist who despises his popularity. His "Confessions of a 'Best Seller'," an autobiographical essay in "The Provincial American," contains his renunciation of the romantic, melodramatic novel, that tells a story merely for the story's sake, and his conversion to the novel of character and manners. Forty thousand copies of "The Main Chance," fifteen thousand of "Zelda Dameron," and a quarter million of "The House of a Thousand Candles," is a selling record which the author has tried to live down in his later books. In "The Little Brown Jug at Kildare" he wrote a burlesque of his own work, and then turned over a new leaf and tried to become a Hoosier Chronicler. It is a question whether the gain of a chronicler can make up to literature for the loss of such an excellent story-teller. Nicholson's most significant

work, since his change of manner is "The Poet," a character modeled on his friend, James Whitcomb Riley.

WHITE, EDWARD LUCAS. 1866—
El Supremo. *Dutton.*
The Unwilling Vestal. *Dutton.*
The Song of the Sirens. *Dutton.*

Professor White is a Baltimorean, a teacher of Greek and Latin in private schools. His first novel, "El Supremo," is an historical romance of the life of Dr. Francia, the great dictator of Paraguay. It is a splendid picture of Latin America at the beginning of the nineteenth century. "The Unwilling Vestal" is a tale of the Vestal Virgins in Ancient Rome. "The Song of the Sirens" is a volume of short stories.

MCCUTCHEON, GEORGE BARR. 1866—
Graustark. *Dodd, Mead.*
Castle Craneycrow. *Dodd, Mead.*
The Sherrods. *Dodd, Mead.*
Brewster's Millions. *Dodd, Mead.*
Beverly of Graustark. *Dodd, Mead.*
The Day of the Dog. *Dodd, Mead.*
The Purple Parasol. *Dodd, Mead.*
Cowardice Court. *Dodd, Mead.*
Jane Cable. *Dodd, Mead; Burt.*
The Husbands of Edith. *Dodd, Mead.*
The Alternative. *Dodd, Mead; Burt.*
Truxton King. *Dodd, Mead.*
The Butterfly Man. *Dodd, Mead.*
Mary Midthorne. *Dodd, Mead.*
A Fool and His Money. *Dodd, Mead.*
The Prince of Graustark. *Dodd, Mead.*
Mr. Bingle. *Dodd, Mead. Burt.*
The Light That Lies. *Dodd, Mead.*
Green Fancy. *Dodd, Mead.*
Shot With Crimson. *Dodd, Mead.*
The City of Masks. *Dodd, Mead.*
Sherry. *Dodd, Mead.*
West Wind Drift. *Dodd, Mead.*

McCutcheon is an Indiana author, a prince of story-tellers. He is a master of the light romance. His stories deal with mystery, intrigue, adventure, and fabulous love scenes, while they are at the same time entirely free from sensationalism. McCutcheon is a conscientious writer who never stoops to the "suspended interest"

requirements of serial publication. He is reported by Joyce Kilmer to have said: "I have never written a serial. Some of my books have been published serially, but they were not written as serials." Since Meredith Nicholson has scorned the role of popular entertainer, McCutcheon is the best of the novelists flying the flag of Zenda.

PHILLIPS, DAVID GRAHAM. 1867-1911.

The Light-Fingered Gentry. *Appleton.*
The Second Generation. *Appleton.*
The Hungry Heart. *Appleton.*
The Fashionable Adventures of Joshua Craig. *Appleton.*
White Magic. *Appleton.*
Old Wives for New. *Appleton.*
The Husband's Story. *Appleton.*
The Grain of Dust. *Appleton.*
The Conflict. *Appleton.*
The Price She Paid. *Appleton.*
George Helm. *Appleton.*
Degarmo's Wife. *Appleton.*
Susan Lenox; Her Fall and Rise. 2 vols. *Appleton.*

Phillips, at the time of his tragic assassination, left twenty novels, which he had written in the space of ten years. His earliest books are known as his "muck raking" novels, as they deal with political corruption. Only one of these remains in print, "Light-Fingered Gentry," treating insurance company scandals.

In his later novels, Phillips turned to social and family life. Unhappy marriage is his favorite theme. "The Second Generation" shows the evil effect of inherited fortunes. "Old Wives for New" has to do with the divorce problem. "The Hungry Heart," which Phillips counted as his best work, is a story of only four characters. It is "a protest against the Doll's House treatment of woman." "Joshua Craig" pictures a burly Westerner and his attempted civilization by an Eastern wife. This novel and "White Magic," a simple love story, are far below Phillips's usual standard.

"The Husband's Story" shows Phillips's power at its highwater mark. The story is a satire, told in the first person, of American high-life marriages. "The Grain of Dust" centers about a lawyer's infatuation for his stenographer. "The Conflict" is hardly more than a tract for socialism. "The Price She Paid" tells of a grand opera singer's way of obtaining a musical education.

"Susan Lenox," Phillips's most ambitious and most significant book,

was published posthumously. It is the life history of a woman of the streets, showing her "fall and rise," as the author chose to reverse it. It is a social document of the New York underworld, told with "candor and naturalness." "Susan Lenox," in its manner of telling, was a protest against the pruriency of "rotten libertine literature."

Phillips's name is of great importance in the development of the American novel. His influence was greater than his achievement. At the moment when his career was cut short, he had just accomplished a large-scaled work of serious purpose and great power.

HERRICK, ROBERT. 1868—

The Gospel of Freedom. *Macmillan.*
The Web of Life. *Macmillan.*
Jock O'Dreams, or The Real World. *Macmillan.*
The Common Lot. *Macmillan.*
Memoirs of an American Citizen. *Macmillan.*
The Master of the Inn. *Scribner.*
Together. *Macmillan.*
A Life for a Life. *Macmillan.*
One Woman's Life. *Macmillan.*
His Great Adventure. *Macmillan.*
Clark's Field. *Houghton Mifflin.*
The World Decision. *Houghton Mifflin.*
The Conscript Mother. *Scribner*

Herrick is Professor of Rhetoric in the University of Chicago. The earliest of his novels now in print, "The Gospel of Freedom," deals with the modern woman's rebellion against established conventions. The theme is the keynote of Herrick's complete works, for in all his later novels he continued to preach the gospel of freedom for both men and women. "The Web of Life" is a young doctor's declaration of independence. "The Common Lot" is a picture of the greater happiness that lies in obscurity for the common lot of mankind. "The Memoirs of an American Citizen" is the life story of a Chicago meat packer who becomes a United States senator.

"Together" is Herrick's strongest work and far superior to any of his other novels. It is an epic of American marriage, but wholly of unhappy marriage. Its characters consist entirely of mismated couples.

"A Life for a Life," coming after "Together," showed a great falling off. The resolution of the plot in a great earthquake and fire is very artificial and improbable. "One Woman's Life" is another story of a bad wife. "The Master of the Inn" is a short story that

won popularity because of its religious symbolism. "The Conscript Mother" is a short war story of an Italian mother.

"The World Decision" is a war book which discusses the world war as a struggle between the Latin and Teutonic civilizations. It dwells especially on Italy's part in the war.

"Clark's Field" is the story of the inheritance of a piece of land by a poor and obscure little American girl. Her good fortune leads on to misfortune in the shape of an unhappy marriage. "The Rise of Adelle Clark" would be a more descriptive title for the book.

WHITE, WILLIAM ALLEN. 1868—

The Real Issue (short stories). *Macmillan.*
The Court of Boyville. *Macmillan.*
Stratagems and Spoils. *Macmillan.*
In Our Town. *Macmillan.*
A Certain Rich Man. *Macmillan.*
The Old Order Changeth. *Macmillan.*
God's Puppets. *Macmillan.*
The Martial Adventures of Henry and Me. *Macmillan.*
In the Heart of a Fool. *Macmillan.*

William Allen White is a native of Kansas and the editor of a Kansas daily newspaper, the *Emporia Gazette.* He writes "small-town stories" of the West. All his novels show a strong moral purpose and spiritual power. Religion and politics form their chief interest. "The Martial Adventures of Henry and Me" is a half autobiographic, half fictional account of the author's visit to the front during war time. "In the Heart of a Fool" traces the settlement of a Western community from pioneer days to advanced industrialism, offering Socialism as a cure-all.

TARKINGTON, NEWTON BOOTH. 1869—

The Gentleman from Indiana. *Doubleday, Page; Grosset & Dunlap.*
Monsieur Beaucaire. *Doubleday, Page; Grosset & Dunlap.*
Cherry. *Harper.*
In the Arena (short stories). *Doubleday, Page; Burt.*
The Conquest of Canaan. *Harper; Burt.*
The Guest of Quesnay. *Doubleday, Page.*
Beasley's Christmas Party. *Harper.*
Beauty and the Jacobin (drama). *Harper.*
The Flirt. *Doubleday, Page; Grosset & Dunlap.*
Penrod. *Doubleday, Page; Grosset & Dunlap.*
The Turmoil. *Harper; Grosset & Dunlap.*
Penrod and Sam. *Doubleday, Page; Grosset & Dunlap.*

Seventeen. *Harper; Grosset & Dunlap.*
The Magnificent Ambersons. *Doubleday, Page.*
Ramsey Milholland. *Doubleday, Page.*
The Man from Home. *Harper.*
The Gibson Upright. *Doubleday, Page.*
Alice Adams. *Doubleday, Page.*

Tarkington is a Hoosier novelist who has won success in widely different literary fields: the romance, the novel, the boy story, and the drama. He began with a political novel of the West, "A Gentleman from Indiana." This was followed by "Monsieur Beaucaire," a romantic, witty tale of a French duke in the eighteenth century. After this story of dainty and exquisite art came the sternly ironical tale of "Cherry," an American college story of ante-revolutionary days. In a volume of short stories; "In the Arena," Tarkington returned to politics in fiction, having served as a member of the Indiana legislature.

In a study of Tarkington by Robert Cortes Holliday (*Doubleday*), "The Conquest of Canaan" is characterized as "a grand hurrah of melodrama." It is the story of a young easterner's conquest of a western city. "The Guest of Quesnay" is a metaphysical mystery story of a man whose past has been blotted out by an injury to his brain. The story is laid in France. It is written in the first person, and in what Mr. Holliday calls "essay style."

Three stories of Tarkington's early period, since out of print, are: "The Two Vanrevels," an historical romance of Indiana;" "The Beautiful Lady," a French trifle; and "His Own People," a tale of an American abroad. There is sameness in all Tarkington's early plots; nearly all of them turn on mistaken identity.

In "Beasley's Christmas Party" Tarkington wrote another Christmas carol as lovely as McCutcheon's "Mr. Bingle." The one-act play of "Beauty and the Jacobin" is called "an interlude of the French Revoution."

In "The Flirt," "The Turmoil," "The Magnificent Ambersons," and "Alice Adams" Tarkington has put forth his most serious effort. These books have earned for him the title of "the historian of Hoosier manners." "The Flirt" is the picture of a domestic circle in which the character of one daughter dominates and destroys everyone about her. The hero of the next novel is the City of "The Turmoil," "a city where wealth is loved better than cleanliness, where Bigness is the only god known, a place where honor, poetry, truth and beauty are almost forgotten, where law is a joke, the rulers venial, and the citizens heartless." "The Magnificent Ambersons" is an American family story which won the Pulit-

zer one thousand dollar prize as the best American novel of 1918. The drama is another field in which Tarkington has won distinction. "The Man from Home" was the first of fifteen stage successes. "The Gibson Upright," is a satire on Bolshevism in America. With "Penrod," "Seventeen," and "Ramsey Milholland," Tarkington has become known as the biographer of the boy. The Tarkington boy is a creation in which growing-ups and grown-ups alike delight.

NORRIS, FRANK. 1870-1902.

Moran of the Lady Letty. *Doubleday, Page.*
McTeague. *Doubleday, Page; Boni & Liveright.*
Blix. *Doubleday, Page.*
A Man's Woman. *Doubleday, Page.*
The Octopus (a story of California). *Doubleday, Page.*
The Pit (a story of Chicago). *Doubleday, Page.*
The Third Circle. *Lane.*
Vandover and the Brute. *Doubleday, Page.*

Frank Norris was born in Chicago. He studied art in Paris and later attended the University of California and Harvard College. He went as a war correspondent to South Africa and to Cuba. He died in California at the age of thirty-two.

"The great American novel" for which the world so persistently waits would seem to be a desire not impossible of fulfillment since so many critics feel that Norris has already given it to us in his trilogy, "The Epic of the Wheat:" consisting of "The Octopus," "The Pit," and the projected volume of "The Wolf." In this work Norris attempted to portray "not merely the life of some small corner of a single state, but America in its entirety, with all its hopes and aspirations, from the Canadian to the Mexican border, from the Atlantic to the Pacific."

"Blix," now out of print, is the most suitable love story imaginable for a girl of sixteen. "McTeague" is a man's tale, a rugged and rather gross love story. "Moran of the Lady Letty" is a romantic adventure story of a girl captain. "The Responsibilities of a Novelist" is a classic of criticism: "the only volume of American criticism during the past ten years that has proved its fitness to survive beyond the lifetime of the present generation." "Vandover and the Brute," lost in the California earthquake and then rediscovered is another version of "Dr. Jekyll and Mr. Hyde."

CRANE, STEPHEN. 1870—1900.

The Red Badge of Courage. (Preface by Arthur Guy Empey). *Appleton.*
The Little Regiment. *Appleton.*

Whilomville Stories. (Illustrated by Peter Newell.) *Harper.*
Great Battles of the World. (Illustrated by John Sloan.) *Lippincott.*

Crane was born in Newark, New Jersey. He was a newspaper correspondent in the Greco-Turkish war in 1897. He died in Germany at thirty years of age. His greatest literary achievement was "The Red Badge of Courage," a Civil war story, realistic in horror. Empey in his preface says: "It is not a story about war, it is war."

"Whilomville Stories" is one of the most delightful books about boys and for boys. It belongs with Kipling's "Stalky & Co." "Great Battles of the World" was published posthumously. It is another proof of Crane's power to depict war.

Two volumes of verse by Crane and several volumes of short stories have gone out of print. His influence on other writers, however, endures. Professor Phelps has pointed out that Alan Seeger owed his beautiful line "I have a rendezvous with death" to "The Red Badge of Courage," and Clement Shorter has shown how much Crane's literary style affected Thomas Burke in the writing of "Limehouse Nights."

LINCOLN, JOSEPH CROSBY. 1870—
Cape Cod Ballads. *Appleton.*
Cap'n Eri. *Appleton; Burt.*
Partners of the Tide. *Appleton; Burt.*
Mr. Pratt. *Appleton; Burt.*
The Old Home House. *Appleton.*
Cy Whittaker's Place. *Appleton.*
Our Village. *Appleton.*
Keziah Coffin. *Appleton.*
The Depot Master. *Appleton.*
Cap'n Warren's Wards. *Appleton; Burt.*
The Woman Haters. *Appleton; Burt.*
The Rise of Roscoe Paine. *Appleton; Burt.*
Mr. Pratt's Patients. *Appleton; Burt.*
The Postmaster. *Appleton; Burt.*
Cap'n Dan's Daughter. *Appleton; Burt.*
Kent Knowles, "Quahaug." *Appleton; Burt.*
Thankful's Inheritance. *Appleton; Burt.*
Mary 'Gusta. *Appleton; Burt.*
Extricating Obadiah. *Appleton; Burt.*
"Shavings." *Appleton.*
The Portygee. *Appleton.*
Galusha, the Magnificent. *Appleton.*

Lincoln is the laureate of Cape Cod. He first wrote poems and later novels, all in the vernacular of Cape Codders. His stories are full of humor and always end happily. Nothing of the tragedy of the sea comes to Lincoln's fisherfolk. His sea captains and longshore captains are perfect characterizations. While his characters are always natives of Cape Cod, his backgrounds vary from New England to Old England.

CHURCHILL, WINSTON. 1871—

The Celebrity. *Macmillan.*
Richard Carvel. *Macmillan; Grosset & Dunlap.*
The Crisis. *Macmillan; Grosset & Dunlap.*
The Crossing. *Macmillan; Grosset & Dunlap.*
Coniston. *Macmillan.*
Mr. Crewe's Career. *Macmillan.*
A Modern Chronicle. *Macmillan; Grosset & Dunlap.*
The Inside of the Cup. *Macmillan; Grosset & Dunlap.*
A Far Country. *Macmillan; Grosset & Dunlap.*
The Dwelling Place of Light. *Macmillan; Grosset & Dunlap.*
A Traveler in War Time (non-fiction). *Macmillan.*
Dr. Jonathan (drama). *Macmillan.*

Churchill belongs among the reformers of American life. His books deal not with the vices of individuals but with the evils of our body politic. With their strong moral tone they aim to quicken the national conscience.

Churchill's first book, "The Celebrity," is a slight but scathing satire of a popular author whose best-sellers are the fashionable talk of the day. The career of Richard Harding Davis is supposed to have suggested the story.

In his next three books, Churchill turned to the historical novel, embodying in his fiction some of the greatest characters of our history. "Richard Carvel" is a picture of ante-revolutionary days. It introduces the naval hero, John Paul Jones, as well as the Englishmen, Horace Walpole and Charles Fox. John Curtis Underwood in "Literature and Insurgency" has said of "Richard Carvel": "For one thing it is a story of the genesis of the American navy. It contains one of the most thrilling accounts in all fiction of a sea fight, second to none in all history for heroism on both sides." "The Crisis" is set in the time of our Civil war and contains excellent portrayals of Lincoln, Grant, Sherman and others. "The Crossing" deals with Daniel Boone and other pioneers and tells the story of the Clark expedition, a story told

again in fiction by Emerson Hough in "The Magnificent Adventure." *Appleton.*

"Coniston" and "Mr. Crewe's Career" are novels of political corruption, the former, describing the American political "boss" and "machine" in the time of Andrew Jackson.

In "A Modern Chronicle" Churchill continued his role as reformer and turned to the present day, writing of the evils of divorce. "The Inside of the Cup" is another story of contemporaneous life, dealing with religious hypocrisy and doctrinal controversy. His latest novels are attacks on materialism in our national life. His war book aims to contrast the national ideals of the warring nations. "Dr. Jonathan," a play, has industrial democracy for its theme.

DREISER, THEODORE. 1871—

Sister Carrie. *Boni.*
Jennie Gerhardt. *Harper; Burt.*
The Financier. *Harper; Burt.*
The Titan. *Lane.*
A Traveler at Forty (non-fiction). *Century.*
The Genius. *Lane.*
A Hoosier Holiday (non-fiction). *Lane.*
Plays of the Natural and the Supernatural. *Lane.*
Free and Other Stories. *Boni & Liveright.*
The Hand of the Potter (drama). *Boni & Liveright.*
Twelve Men. *Boni & Liveright.*
Hey-Rub-A-Dub-Dub. *Boni & Liveright.*

Dreiser was born in Indiana. He was on the staff of *The Delineator* from 1906 to 1910 and was then made editor-in-chief of the Butterick publications. The various litigations occasioned by Dreiser's novels have caused him to be known as "the most suppressed and insuppressible writer in America." H. L. Mencken in "A Book of Prefaces" (*Knopf*) has written a fair and able criticism of Dreiser, and has told the exciting history of his novels. Even such a Dreiser champion as Mencken says of the author of "The Genius": "He has published two books of travel, 'A Traveler at Forty,' 1913, and 'A Hoosier Holiday,' 1916, which, without the support of his fiction, would entitle him to dispute with Mr. Viereck for the title of the vulgarest voice yet heard in American literature." "Sister Carrie," which was in print in England during the time that it was suppressed here, was considered abroad to be "the best story, on the whole, that has come out of America," and such prominent English authors as Bennett,

Wells, W. L. George and Walpole joined in a written protest against the treatment accorded Dreiser's works in this country.

WHITE, STEWART EDWARD. 1873—

The Westerners. *Doubleday, Page; Grosset & Dunlap.*
The Claim Jumpers.. *Doubleday, Page; Grosset & Dunlap.*
The Blazed Trail. *Doubleday, Page; Grosset & Dunlap.*
The Call of the North (first published as "The Conjuror's House") *Doubleday, Page.*
The Forest. *Doubleday, Page; Grosset & Dunlap.*
The Magic Forest. *Macmillan; Grosset & Dunlap.*
The Silent Places. *Doubleday, Page; Grosset & Dunlap.*
The Mountains. *Doubleday, Page; Grosset & Dunlap.*
Blazed Trail Stories. *Doubleday, Page.*
The Pass. *Doubleday, Page.*
The Mystery (With S. H. Adams). *Doubleday, Page.*
Arizona Nights (short stories). *Doubleday, Page.*
Camp and Trail. *Doubleday, Page.*
The Riverman. *Doubleday, Page; Grosset & Dunlap.*
The Rules of the Game. *Doubleday, Page.*
The Cabin. *Doubleday, Page.*
The Adventures of Bobby Orde. *Doubleday, Page; Grosset & Dunlap.*
The Land of Footprints. *Doubleday, Page.*
African Camp Fires. *Doubleday, Page.*
Gold: A Tale of the Forty-Niners. *Doubleday, Page; Grosset & Dunlap.*
The Rediscovered Country. *Doubleday, Page.*
The Gray Dawn. *Doubleday, Page.*
The Leopard Woman. *Doubleday, Page.*
Simba (short stories). *Doubleday, Page.*
The Killer. *Doubleday, Page.*

Stewart Edward White is the novelist of all outdoors. His backgrounds are the mountains, the forest, the wilderness. His characters are frontiersmen, ranch men, river drivers. Big business is his favorite theme.

White's best stories are of the West. His greatest work is perhaps his "trilogy of American lumbering," three novels which deal with the logging camps of Michigan, "The Blazed Trail," "The Riverman" and "The Rules of the Game."

White has written books that boys like dealing with open-air life such as "The Mountains," "The Pass," "The Forest," and "The Magic Forest." His most popular hero among boys is

"Bobby Orde," who appears in "The Adventures of Bobby Orde," "Gray Dawn," and "Gold."

The African tales are: "The Land of Footprints," "Simba," "The Leopard Woman," and "African Camp Fires."

GREY, ZANE. 1875—.

Betty Zane. *Grosset & Dunlap.*
The Spirit of the Border. *Burt.*
The Last Trail. *Burt.*
The Last of the Plainsmen. *Grosset & Dunlap.*
The Short Stop. *Grosset & Dunlap.*
The Heritage of the Desert. *Harper; Grosset & Dunlap.*
The Young Lion Hunter. *Harper.*
The Young Forester. *Harper.*
The Young Pitcher. *Harper.*
Ken Ward of the Jungle. *Harper.*
Riders of the Purple Sage. *Harper; Grosset & Dunlap.*
Desert Gold. *Harper; Grosset & Dunlap.*
The Light of the Western Stars. *Harper; Grosset & Dunlap.*
The Rainbow Trail. *Harper; Grosset & Dunlap.*
The Lone Star Ranger. *Harper; Grosset & Dunlap.*
The Border Legion. *Harper; Grosset & Dunlap.*
Wildfire. *Harper; Grosset & Dunlap.*
The U. P. Trail. *Harper; Grosset & Dunlap.*
The Desert of Wheat. *Harper; Grosset & Dunlap.*
Tales of Fishes (non-fiction). *Harper.*
The Man of the Forest. *Harper.*
The Mysterious Rider. *Harper.*

Zane Grey is a writer of sensational adventure stories. His narratives are breathless, bloodcurdling and lurid. They have been characterized as "movies in print." Grey's powers of description are remarkable. As a scene painter in words he is both vivid and reliable. His principal characters are sportsmen, plainsmen, and horsemen of the West. Especially valuable are his "Tales of Fishes" and his fishing stories, for Grey is an authority on big game fish.

LONDON, JACK. 1876—1916.

The Son of the Wolf (short stories). *Houghton Mifflin; Grosset & Dunlap.*
A Daughter of the Snows. *Lippincott.*
Children of the Frost (short stories). *Macmillan.*
The Cruise of the Dazzler. *Century.*

The Call of the Wild. *Macmillan; Grosset & Dunlap.*
The Faith of Men (short stories). *Macmillan.*
The Sea Wolf. *Macmillan; Grosset & Dunlap.*
The Game. *Macmillan.*
The War of the Classes. *Macmillan.*
Tales of the Fish Patrol. *Macmillan; Grosset & Dunlap.*
Moon Face (short stories). *Macmillan; Grosset & Dunlap.*
White Fang. *Macmillan; Grosset & Dunlap.*
Before Adam. *Macmillan; Grosset & Dunlap.*
The Love of Life. *Macmillan.*
The Iron Heel. *Macmillan; Grosset & Dunlap.*
Martin Eden. *Macmillan; Grosset & Dunlap.*
Lost Face (short stories). *Macmillan.*
Revolution and Other Essays. *Macmillan.*
Burning Daylight. *Macmillan; Grosset & Dunlap.*
When God Laughs (short stories). *Macmillan.*
Adventure. *Macmillan; Grosset & Dunlap.*
South Sea Tales (short stories). *Macmillan; Grosset & Dunlap.*
The Cruise of the Snark. *Macmillan.*
Smoke Bellew. *Century; Grosset & Dunlap.*
The House of Pride (short stories). *Macmillan.*
A Son of the Sun (short stories). *Grosset & Dunlap.*
The Night Born (short stories). *Century; Grosset & Dunlap.*
The Abysmal Brute. *Century.*
John Barleycorn. *Century; Grosset & Dunlap.*
The Mutiny of the Elsinore. *Macmillan; Grosset & Dunlap.*
The Scarlet Plague. *Macmillan.*
The Human Drift (short stories). *Macmillan.*
The Strength of the Strong. *Macmillan.*
The Star Rover. *Macmillan; Grosset & Dunlap.*
The Little Lady of the Big House. *Macmillan; Grosset & Dunlap.*
Jerry of the Islands. *Macmillan; Grosset & Dunlap.*
Michael, Brother of Jerry. *Macmillan; Grosset & Dunlap.*
The Red One (short stories). *Macmillan.*
The Turtles of Tasman (short stories). *Macmillan; Grosset & Dunlap.*
On the Makaloa Mat (short stories). *Macmillan.*
Hearts of Three. *Macmillan.*

Jack London died in his prime, having accomplished an enormous volume of work. Among his books his short stories bulk the largest. Sixteen volumes have been published up to date. His first great success and his last were dog stories. These were

full-length novels. "The Call of the Wild," 1903, is a biological study in reversion to type, the domesticated dog returns to the Wild. "White Fang," which followed, reversed the situation and showed the wild dog tamed by kindness. "Jerry" and its sequel, "Michael," were later dog stories.

"The Sea Wolf" is one of the best of London's longer novels. It is a powerful story of a human puppet converted by hardships into a man. "The Star Rover" is most unlike anything else that London has done. It is the story of a man in prison who sets free his soul by letting it wander back through former lives. "Before Adam" is a story of primitive man that has become a standard work in anthropology. Two books deal with prize-fighting, "The Game" and "The Abysmal Brute."

London left several important works of non-fiction. The best-known is his autobiography, "John Barleycorn," his "alcoholic memoirs" as he called it. His sociological studies are: "The Iron Heel," "The War of the Classes," "Revolution and Other Essays." His one travel volume is "The Cruise of the Snark," the story of a voyage which Mrs. London also recorded in "The Log of the Snark."

The vivid personality of London shines through all his works. He plays a foremost part in his own tales. His adventurous life, as ranchman, oyster pirate, seal hunter, coal shoveler, longshoreman, factory hand, and Klondike gold-seeker, is all reflected in his stories. He was his own best "copy."

BEACH, REX. 1877—

Pardners. *Burt.*
The Spoilers. *Harper; Burt.*
The Barrier. *Harper; Burt.*
The Silver Horde. *Harper; Burt.*
Going Some (with Paul Armstrong). *Harper; Burt.*
Laughing Bill Hyde. *Harper; Burt.*
The Ne'er Do Well. *Harper; Burt.*
The Net. *Harper; Burt.*
The Auction Block. *Harper; Burt.*
The Iron Trail. *Harper; Burt.*
The Heart of the Sunset. *Harper; Burt.*
The Rainbow's End. *Harper; Burt.*
The Crimson Gardenia (short stories). *Harper; Burt.*
The Winds of Chance. *Harper; Burt.*
Too Fat to Fight. *Harper.*

Rex Beach is a notorious best-seller, and unique in this, that

he is one for whom the critics never apologize. His stories are clean, manly tales of adventure. They are "movie-stuff," but of a good sort. As a novelist, he confesses a great debt to the movies for helping him to visualize his scenes clearly. His stories are ephemeral, but frankly so. If any charge is brought against them it cannot be for what they are. It can only be for what they are not. Only once has Beach written a sordid tale; "The Auction Block" is his only offense against the wholesome. At the age of twenty, Beach went to the Klondike in search of gold. His first four stories are laid in the Yukon. Two western stories followed, and then with "The Ne'er Do Well" he turned to Panama, and with "The Net" to Sicily and New Orleans in the days of the Maffia, a body of citizens hostile to law. "The Rainbow's End" is a story of Cuba before the Spanish war. The short stories cover a wide territory from Central America to the far north, and in his latest stories Beach has used a European background.

SINCLAIR, UPTON. 1878—

The Jungle. *Sinclair.*
Sylvia. *Winston.*
Sylvia's Marriage. *Winston.*
Plays of Protest. *Kennerley.*
King Coal. *Macmillan.*
A Cry For Justice. An Anthology of the Literature of Social Protest. *Winston.*
Jimmie Higgins. *Boni & Liveright.*
The Profits of Religion (non-fiction). *Sinclair.*
The Brass Check (study of journalism). *Sinclair.*
100%; the Story of a Patriot. *Sinclair.*

Sinclair first came into fame with "The Jungle" in 1906. This book led to a government investigation of the Chicago stockyards, and was fruitful of much reform. "King Coal" is Sinclair's only approach to a repetition of his first great success. "King Coal" aims to do for the people in coal regions what "The Jungle" did for the workers in the packing houses.

Sinclair's earliest novel now in print, "Sylvia," and its sequel, deal with sex hygiene. "Jimmie Higgins" is "an epic of the working man." His last books have been published at Pasadena under his own imprint.

Sinclair writes novels only as propaganda. He tells stories only as a means to an end, to bring in reforms. He is an apostle of civic righteousness, and his books are all in the nature of tracts.

HARRISON, HENRY SYDNOR. 1880—

Captivating Mary Carstairs. *Small, Maynard.*
Queed. *Houghton Mifflin; Grosset & Dunlap.*
V. V.'s Eyes. *Houghton Mifflin; Grosset & Dunlap.*
Angela's Business. *Houghton Mifflin; Grosset & Dunlap.*
When I Come Back (non-fiction). *Houghton Mifflin.*

Harrison is a novelist of manners. Domestic interiors are his backgrounds. "Captivating Mary Carstairs" was originally written under the pseudonym of "Henry Second," so that "Queed" passed as a first novel. The superior construction of "Queed" surprised everyone. The hero, a pedant living in a boarding-house and writing a book on revolutionary sociology, is a unique characterization. "V. V.'s Eyes" enforces a lesson of unselfishness; "Angela's Business" deals with feminism; "When I Come Back" has to do with the war.

POOLE, ERNEST. 1880—

The Harbor. *Macmillan; Grosset & Dunlap.*
His Family. *Macmillan.*
His Second Wife. *Macmillan.*
"The Dark People" (non-fiction). *Macmillan.*
The Village, Russian Impressions (non-fiction). *Macmillan.*
Blind: A Story of these Times. *Macmillan.*

Poole is a Chicago writer, a graduate of Princeton, a magazine correspondent at the front during the war, and later a visitor to Russia, where he gathered material for his last two books.

Poole's first novel, "The Harbor," deals with the modern industrial world in New York City, and reflects the author's activities as a socialist and champion of labor. Poole's most notable novel, "His Family," is also a story of modern New York. It centers around the family life of a father and three grown daughters. As a study of conflicting temperaments, it is full of brooding observations of life. "His Second Wife" is an American deceased-wife's-sister story. It is a very commonplace production and lamentably inferior to its predecessors.

HERGESHEIMER, JOSEPH. 1880— ..

The Lay Anthony. *Knopf.*
Mountain Blood. *Knopf.*
The Three Black Pennys. *Knopf; Grosset & Dunlap.*
Gold and Iron (short stories). *Knopf.*
Java Head. *Knopf.*
The Happy End (short stories). *Knopf.*

Linda Condon. *Knopf.*
San Cristóbal de la Habana (non-fiction). *Knopf.*

Hergesheimer is a young writer coming from West Chester near Philadelphia and having to his credit five novels of arresting merit, as well as two volumes of short stories. "The Lay Anthony" is a study of a man and his platonic and idealistic worship of love. "Mountain Blood" is a tale of adventure in the Virginia mountains and a study of human character. "The Three Black Pennys" traces the working of heredity through three generations of the Penny family, iron masters in Pennsylvania. "Java Head" is a seafaring story of old Salem, the story of a New England trader married to a Chinese wife. "Linda Condon" is the story of a beautiful woman who worships her own beauty as something apart and divine.

Hergesheimer writes by preference about men and about other times. In a survey of his own work, he has said: "I always write about people, usually men, usually near forty, who are not happy. The story at bottom is nearly always the same—a struggle between what is called the spirit and what is called the flesh—the spirit is victorious—that is why it seems to me my books are happy books." Hergesheimer's passages of description are remarkably well written. He is a still-life artist in words. James Branch Cabell has said: "He makes you observe his chairs and panellings and wall papers and window curtains with abnormal scrutiny."

QUESTIONS

1. Recommend several novels in which Abraham Lincoln figures.
2. Name five Hoosier novelists writing to-day.
3. What minister-novelist has written on spiritualism?
4. What novels has Hamlin Garland written on spiritualism?
5. What book of Wister's is nearest like "The Virginian" in type?
6. What novels by Chambers, Churchill, and Beach deal with American history?
7. What recent novel and what recent drama deal with Bolshevism?
8. Name three volumes of non-fiction by Meredith Nicholson.
9. Who was the prototpye of "The Poet"? Of "The Celebrity"?
10. What are the historical periods of "El Supremo" and "The Unwilling Vestal"?
11. What are Phillips's three best works?
12. Who is the leading novelist of Kansas?
13. Which is Tarkington's prize-winning novel?
14. What political stories have Tarkington and Churchill written?

15. Name and describe four books by Norris not in his trilogy.
16. What boy stories by Stephen Crane compare with Tarkington's?
17. Name two volumes of autobiography and two of drama by Dreiser.
18. Who has written a study of Dreiser? Of Tarkington?
19. Who is the novelist of Cape Cod?
20. Name three novelists who also have written books of verse.
21. What are Stewart Edward White's best books?
22. Compare and contrast the outdoor stories of White, of Grey, and of London.
23. Name four dog stories by Jack London.
24. What is the title of London's autobiography?
25. What novel deals with coal miners?
26. Who are our novelists of social and family life?
27. Name a play by London. One by Churchill. By Phillips. By Tarkington.
28. Who wrote "Eben Holden"? "Rose of Dutcher's Cooly"? "The Red Badge of Courage"? "Sister Carrie"? "Sister Theresa"? "The Dark People"? "The Dark Forest"? "Captivating Mary Carstairs"? "The Cruise of the Snark" "The Hunting of the Snark"?

CHAPTER XXVIII

AMERICAN FICTION—CONTEMPORARY WOMEN WRITERS

THE ONLY reason for grouping women novelists apart from men is that, taken as a body, the women present such a formidable array of first-class writers, that they are most interesting considered by themselves. There is no sex division in literature. Women's novels are not distinct from men's; but the novels of American women writing to-day are of such a high order that more than one critic has justified the statements that our best novelists are women, and that American women novelists are far superior to the British women novelists.

There are no names to put over against Edith Wharton and Alice Brown but May Sinclair and Sheila Kaye-Smith among English women, and possibly Booth Tarkington and Ernest Poole among men writers. The best historical novels in American fiction have been written by women. The most original new genre of novel, the nature novel, is the creation of a woman. Some of the best-drawn men characters in American fiction have been done by women; and certainly a portrait gallery of the most distinct characters in our literature would have to be borrowed most largely from women's books.

Women have excelled in fiction. They have yet to reach the same high mark in poetry, drama and other literary forms.

ATHERTON, GERTRUDE. 1857—

Before the Gringo Came (Contains Rezanov and The Dooms Woman). *Stokes.*

Rezanov and Other Stories. *Boni & Liveright.*

Patience Sparhawk and Her Times. *Stokes.*

The Californians. *Stokes.*

A Daughter of the Vine. *Lane.*

The Valiant Runaways. *Dodd, Mead.*

Senator North. *Lane.*

The Aristocrats. *Lane.*
The Conqueror. *Stokes.*
The Splendid Idle Forties (A rewriting of "Before the Gringo Came"). *Stokes.*
Rulers of Kings. *Harper.*
Ancestors. *Harper.*
The Tower of Ivory. *Stokes.*
Julia France and Her Times. *Stokes.*
Perch of the Devil. *Stokes; Burt.*
Mrs. Balfame. *Stokes; Burt.*
The White Morning. *Stokes.*
The Avalanche. *Stokes.*
Transplanted (Same as "American Wives and English Husbands") *Dodd, Mead.*
The Sisters-in-Law. *Stokes.*

Mrs. Atherton is a California novelist whose books might all be entitled either "The Californians" or "The Aristocrats." She has been called "ultra patrician" in her point of view. Her novels stand, in her own phrase, for "intellectual anarchy." She is at once a rebel and a snob. She sweeps this country and Europe for the backgrounds of her books, and covers every question of the age. "Patience Sparhawk" deals with heredity, "Senator North" with Washington politics, "Julia France" with suffrage and feminism, "Perch of the Devil" with mining camps, "Mrs. Balfame" with a murder mystery, "The White Morning" with a revolution of German women, "The Living Present" with the work of French women during the war.

Mrs. Atherton's greatest work is "The Conqueror," a novel based on the life of Alexander Hamilton. The author calls it "a character novel, "a dramatized biography." Parts of it are taken from Hamilton's own writings; for instance, the description of the hurricane in the West Indies.

BROWN, ALICE. 1857—
Meadow Grass. Tales of New England Life. *Houghton Mifflin.*
By Oak and Thorn (English travels). *Houghton Mifflin.*
Mercy Otis Warren (biography). *Scribner.*
The Road to Castaly (poems). *Macmillan.*
The Day of His Youth. *Houghton Mifflin.*
Tiverton Tales (short stories). *Houghton Mifflin.*
King's End. *Houghton Mifflin.*
Margaret Warrener. *Houghton Mifflin.*

The Mannerings. *Houghton Mifflin.*
High Noon. *Houghton Mifflin.*
Paradise. *Houghton Mifflin.*
The County Road (short stories). *Houghton Mifflin.*
The Court of Love. *Houghton Mifflin.*
Rose MacLeod. *Houghton Mifflin.*
The Story of Thyrza. *Houghton Mifflin.*
Country Neighbors. *Houghton Mifflin.*
John Winterbourne's Family. *Houghton Mifflin.*
The One-Footed Fairy (juvenile). *Houghton Mifflin.*
The Secret of the Clan. *Macmillan.*
Vanishing Points. *Macmillan.*
Robin Hood's Barn. *Macmillan.*
My Love and I. *Macmillan.*
Children of Earth (prize play). *Macmillan.*
The Prisoner. *Macmillan.*
Bromley Neighborhood. *Macmillan.*
The Flying Teuton and Other Stories. *Macmillan.*
The Black Drop. *Macmillan.*
The Wind Between the Worlds. *Macmillan.*
Homespun and Gold. *Macmillan.*

Miss Brown began her literary career by writing short stories in dialect of New England life. The best of these are, "Meadow Grass," "Tiverton Tales" and "The County Road." She is one of very few writers who have succeeded equally well with the novel and with the short story. Her longer works are always well constructed and sustained, and her character delineation and development show careful detail and real growth. Miss Brown's last three novels are very significant works of fiction. "The Prisoner" is the story of an ex-prisoner and his spiritual struggles to reconcile himself to his past punishment. It is the whole psychology of Oscar Wilde's "De Profundis" translated into action. The keynote of the story might be Wilde's text, "The fact of my having been the common prisoner of a common gaol I must frankly accept, and, curious as it may seem, one of the things I shall have to teach myself is not to be ashamed of it. I must accept it as a punishment, and if one is ashamed of having been punished, one might as well never have been punished at all." "Bromley Neighborhood" is a minute study of provinciality and parochialism in a little New England community at the beginning of the war. The characters are intensified by their circumscribed lives and seem like concentrated types of human nature. "The

Black Drop" is a war story of a New England family whose eldest son had a black drop in his blood, a taint of nature which led him into sinister dealings with German spies, and caused him in the end to flee the country.

"Children of the Earth" is a play of New England which won the prize of $10,000 offered by Winthrop Ames, director of the Little Theater, New York, for the best American play by an American author. It was not a success on the stage, as it is essentially "a book play," being literary and undramatic.

DELAND, MARGARET, 1857—

John Ward, Preacher. *Houghton Mifflin.*
The Old Garden and Other Verses. *Houghton Mifflin.*
Sidney. *Houghton Mifflin.*
The Story of a Child in Old Chester. *Houghton Mifflin.*
Philip and His Wife. *Houghton Mifflin.*
The Wisdom of Fools (short stories). *Houghton Mifflin.*
Old Chester Tales, (short stories). *Harper.*
Dr. Lavendar's People. *Harper.*
The Common Way. (Essays.) *Harper.*
The Awakening of Helena Richie. *Harper; Burt.*
An Encore. *Harper.*
The Iron Woman. *Harper; Burt.*
The Voice. *Harper.*
Partners. *Harper.*
Hands of Esau. *Harper.*
Around Old Chester. *Harper.*
The Rising Tide. *Harper; Burt.*
The Promises of Alice. *Harper.*
Small Things. (Essays.) *Appleton.*
An Old Chester Secret. *Harper.*

Mrs. Deland's first novel met with instant and widespread fame. "John Ward, Preacher," was an American "Robert Elsmere," of more human and less controversial interest. Like Frederic's "Damnation of Theron Ware," it is a study of the action of religion upon a character.

Mrs. Deland's next great success came with her short stories, "Old Chester Tales" and "Dr. Lavendar's People." In "Chester" she has immortalized the little Pennsylvania town of Manchester where she was born, and in "Dr. Lavendar," who reappears in several of her books, she has created one of the most lovable characters in fiction.

In later novels, Mrs. Deland has dealt with leading questions of

the day. "Hands of Esau" treats of heredity; "The Iron Woman," of divorce; "The Rising Tide," of feminism.

"Small Things" is a record of the author's experiences as a war-worker in Paris.

WHARTON, EDITH. 1862—

The Greater Inclination (short stories). *Scribner.*
The Touchstone. *Scribner.*
Crucial Instances. *Scribner.*
The Valley of Decision. *Scribner.*
Sanctuary. *Scribner.*
The Descent of Man and Other Stories. *Scribner.*
The House of Mirth. *Scribner.*
Madame de Treymes. *Scribner.*
The Fruit of the Tree. *Scribner.*
The Hermit and the Wild Woman. *Scribner.*
Tales of Men and Ghosts. *Scribner.*
The Reef. *Appleton.*
The Custom of the Country. *Scribner.*
Ethan Frome. *Scribner.*
Xingu and Other Stories. *Scribner.*
Summer. *Appleton.*
The Marne: A Novel. *Appleton.*
The Age of Innocence. *Appleton.*

Mrs. Wharton is often given the highest place among American novelists, men or women, because of the academic perfection of her art. For literary craftsmanship, for sheer ability to write well, she is unsurpassed. Her art reflects all the advantages of birth, breeding, wealth, culture, education, and travel.

"The House of Mirth," the American "Vanity Fair," is Mrs. Wharton's strongest work. The heroine, Lily Bart, is another Becky Sharp. "Ethan Frome" and "Madame de Treymes" are shorter novels, perfect in technique and construction, and far more pleasant reading than "The House of Mirth." "The Fruit of the Tree" raises an ethical question of such provocative interest that the book was, for a time, a sort of debater's manual. In "Tales of Men," Mrs. Wharton wrote a series of stories containing no women characters—an interesting experiment to come from a woman. "The Custom of the Country" deals with the American "custom" of divorce. "Xingu" is most characteristic of the author's form of satirical humor. "Summer" represents one of those lapses of inspiration which are so lamentable in the careers of great writers. "Summer" was a public disappointment equal to "His

Second Wife" by Poole. Many of Mrs. Wharton's later books have had to do with the war. "The Marne" is called "a novel," but there is little fiction in it. It is a story of Americans in Paris during the war and an interpretation of American Ways and Their Meaning for French People much in the manner of her "French Ways and Their Meaning." *Appleton.*

FREEMAN, MARY E. WILKINS. 1862—.

A Humble Romance and Other Stories. *Harper.*
A New England Nun. *Harper.*
Young Lucretia. *Harper.*
Jane Field. *Harper.*
Giles Corey, Yeoman. A play. *Harper.*
Pembroke. *Harper.*
Madelon. *Harper.*
Jerome—A Poor Man. *Harper.*
Silence and Other Stories. *Harper.*
The Love of Parson Lord and Other Stories. *Harper.*
The Portion of Labor. *Harper.*
Six Trees. *Harper.*
The Givers and Other Stories. *Harper.*
The Debtor. *Harper.*
By the Light of the Soul. *Harper.*
The Winning Lady and Other Stories. *Harper.*
Fair Lavina. *Harper.*
Edgewater People. *Harper.*

Mrs. Freeman is the least modern of contemporary writers. She is an American Victorian, the historian of an older day, of the grim, austere, Puritanical days of New England. Her best books are her earliest, those that treat of "narrow-lived country people," against the background of New England. Mrs. Freeman is an excellent short-story writer and a very poor novelist. Her first novel, "Jane Field," is hardly more than a collection of short stories. "Pembroke," a Puritanical story of the conflict of two strong wills, is usually considered the best of her novels, although it is totally lacking in construction. "The Portion of Labor" is a sociological problem novel that fails utterly.

Mrs. Freeman has written, in addition to her short stories and novels, verse, drama, and juveniles. "Giles Corey" is an historical play dealing with the persecution of the Salem witches in 1692.

PORTER, ELEANOR H. 1868—1920.

Cross Currents. *Page; Burt.*

The Turn of the Tide (sequel). *Page; Burt.*
The Story of Marco. *Burt.*
Miss Billy. *Page.*
Miss Billy's Decision. *Page.*
Pollyanna. *Page.*
Miss Billy—Married. *Page.*
Pollyanna Grows Up. *Page.*
Six Star Ranch. *Page; Grosset & Dunlap.*
Just David. *Houghton Mifflin; Grosset & Dunlap.*
The Road to Understanding. *Houghton Mifflin; Grosset & Dunlap.*
Oh, Money! Money! *Houghton Mifflin; Grosset & Dunlap.*
Dawn. *Houghton Mifflin; Grosset & Dunlap.*
Across the Years: Tales of Age. *Houghton Mifflin; Grosset & Dunlap.*
The Tangled Threads: Just Tales. *Houghton Mifflin; Grosset & Dunlap.*
The Tie That Binds. (Tales of Love and Marriage). *Houghton Mifflin; Grosset & Dunlap.*
Mary Marie. *Houghton Mifflin.*
Sister Sue. *Houghton Mifflin.*

Mrs. Porter's first two books gave little hint of the professional optimism which she was to develop later on. She began by looking on the dark side of things, dealing, in "Cross Currents" and its sequel, with child labor in the artificial flower industry in New York City. With her "Miss Billy" stories, she turned to books with a mission rather than books with a message. "Pollyanna" is still the most famous of the books in her second method. "Just David" is another variety of "glad book." It is the story of a boy brought up without any knowledge of evil. The character of "David" is idealized beyond any resemblance to human boy nature. "The Road to Understanding" is the story of a wife who married above her and then tried to educate herself up to her husband. "Oh, Money! Money!" is the most humorous of Mrs. Porter's books, being the account of an experiment which a multi-millionaire tried on his heirs by feigning his decease in order to discover how they would spend his money. Mrs. Porter's work includes three volumes of short stories.

PORTER, GENE STRATTON-. 1868—.

The Song of the Cardinal. *Doubleday, Page; Grosset & Dunlap.*
Freckles. *Doubleday, Page; Grosset & Dunlap.*
Friends in Feathers. *Doubleday, Page.*
(Same as "What I Have Done With Birds.")
At the Foot of the Rainbow. *Doubleday, Page; Grosset & Dunlap.*

A Girl of the Limberlost. *Doubleday, Page; Grosset & Dunlap.*
Music of the Wild. (Nature book.) *Doubleday, Page.*
The Harvester. *Doubleday, Page; Grosset & Dunlap.*
Moths of the Limberlost. (Nature book.) *Doubleday, Page.*
Laddie. *Doubleday, Page; Grosset & Dunlap.*
Michael O'Halloran. *Doubleday, Page; Grosset & Dunlap.*
Morning Face. (Juvenile.) *Doubleday, Page.*
A Daughter of the Land. *Doubleday, Page; Grosset & Dunlap.*
Homing With the Birds. *Doubleday, Page.*
Her Father's Daughter. *Doubleday, Page.*

Mrs. Gene Stratton-Porter writes nature books in the form of fiction. The mistaken idea that her books are all purely nature books is by no means rare. "Friends in Feathers," "Music of the Wild," "Moths of the Limberlost," and "Homing with the Birds" are her only books which do not belong to fiction.

Mrs. Porter's stories are laid in Indiana, in the region of the Limberlost, a great swamp which has of late been "shorn, branded and tamed" by oilmen and lumbermen, who have driven away the many birds, moths and butterflies, and destroyed much of the plant life.

Mrs. Porter's first book is the love story of a bird—a charming bit of fancy. "Freckles" tells of a red-haired Irish lad who guarded the timber leases against encroachment, and of the "Swamp-Angel" with whom he fell in love. The "Bird Woman" of the story is a picture of the author herself, while the "Swamp-Angel" represents her daughter.

"The Girl of the Limberlost" carries on the story of the draining of the swamp. "The Harvester" centers around some ginseng diggers, who benefit humanity by the drug they grow. "Laddie: A True Blue Story" is a simple, genuine story of home life, filled with the beauties of nature. "Morning Face" is a book of stories and poems for children. Most of the stories are about living things and represent the author's methods of teaching nature facts to little people. "A Daughter of the Land" is Mrs. Porter's most ambitious novel. It is the life story of a girl up to the time of her second marriage. The heroine was the youngest of sixteen children and as a girl was denied the educational advantages given to her brothers. She had the courage to rebel and make her own life.

WATTS, MARY S. 1868—.
Nathan Burke. *Macmillan.*
The Legacy. *Macmillan.*

Van Cleve. *Macmillan.*
The Rise of Jennie Cushing. *Macmillan.*
The Rudder. *Macmillan.*
The Boardman Family. *Macmillan.*
From Father to Son. *Macmillan.*
The Noon Mark. *Macmillan.*

Mrs. Watts' early works include two romances with historical settings, so skillfully and vividly written that the genius of the author of Henry Esmond is said to be repeated in her. "Nathan Burke" peoples for us the period of the Mexican war, and "Van Cleve," the period of the Spanish-American war. The local scenes are described with great fidelity, the author having visited both Mexico and Cuba in order to study her backgrounds.

In "The Legacy" and "Jennie Cushing" Mrs. Watts turned to the present day and to her own home city of Cincinnati. Both books are studies of women. The first is the story of Letty Breen, the last hopeful product of a decrepit stock. The second is the story of a waif of uncertain origin, who makes much of herself and of a young artist, and who in the end turns to rescue work among little waifs born like herself. This book is the most widely known of Mrs. Watts's novels because of its presentation in motion picture form.

"The Rudder" is a story of literary temperament, the hero being a novelist, an observer and an interpreter of life. "The Boardman Family" is an interesting picture of theatrical life, as well as a chronicle of a family. The ending of the story is weak, as the author brings about the dénouement by drowning her characters in the sinking of the Lusitania. "From Father to Son" deals with a rejected inheritance of tainted money.

JOHNSTON, MARY. 1870—.

Prisoners of Hope. *Houghton Mifflin.*
To Have and To Hold. *Houghton Mifflin; Grosset & Dunlap.*
Audrey. *Houghton Mifflin; Grosset & Dunlap.*
Sir Mortimer. *Harper.*
The Goddess of Reason (Play). *Houghton Mifflin.*
Lewis Rand. *Houghton Mifflin; Grosset & Dunlap.*
The Long Roll. *Houghton Mifflin; Burt.*
Cease Firing. *Houghton Mifflin.*
Hagar. *Houghton Mifflin.*
The Witch. *Houghton Mifflin.*
The Fortunes of Garin. *Houghton Mifflin; Grosset & Dunlap.*
The Wanderers. *Houghton Mifflin.*

Pioneers of the Old South. *Yale.*
Foes. *Harper.*
Michael Forth. *Harper.*
Sweet Rocket. *Harper.*

Miss Johnston is the leading historical novelist in America to-day. She has written eight novels of American history, a poetic drama of the French revolution ("The Goddess of Reason,") a story of the Crusades ("The Fortunes of Garin,") and a Scottish historical novel of the Stuart rebellion. Her one unhistorical work is "Hagar," which deals with the woman question. "The Wanderers" is a part of world history, being a picture of the human race from primitive times to the French revolution.

Of Miss Johnston's American history novels, her first three books deal with the early history of Virginia. One of these, "To Have and to Hold," has been the most popular of her books. "Lewis Rand" is a story of the time of Thomas Jefferson. "The Long Roll" and "Cease Firing" are epics of the Civil War. "The Witch" is laid in colonial times; and "Michael Forth" is a picture of Virginia during the reconstruction period. The story touches on psychic phenomena.

Miss Johnston began to write at a time when the historical romance was at its height. Ford's "Janice Meredith," Major's "When Knighthood Was in Flower," Thompson's "Alice of Old Vincennes," and Mitchell's "Hugh Wynne" were best-sellers of the day. Miss Johnston's books have met formidable competitors in their own field and have proved to be more enduring than most of the others.

Sedgwick, Anne Douglas (Mrs. Basil de Selincourt). 1873—
The Confounding of Camelia. *Century.*
Paths of Judgment. *Century.*
The Shadow of Life. *Century.*
A Fountain Sealed. *Century.*
Franklin Winslow Kane. *Century.*
Tante. *Century.*
The Nest. *Century.*
The Encounter. *Century.*
Childhood in Brittany Eighty Years Ago. *Century.*
The Third Window. *Houghton Mifflin.*

Anne Douglas Sedgwick is American born and the wife of a Frenchman living in England. The scenes of nearly all her novels are laid abroad. The work on which her fame most securely rests is the "musical" novel, "Tante." The chief character, the greatest

living pianist in France, is a remarkable study of the artistic temperament and of egotism. "Tante" was successfully dramatized by Haddon Chambers and acted by Ethel Barrymore.

"The Encounter" is a novel portraying the character of Friedrich Nietzsche. It is an exposition of his philosophy and an interpretation of his life. "The Third Window" deals with psychic phenomena.

GLASGOW, ELLEN. 1874—

The Descendant. *Harper.*
The Voice of the People. *Doubleday, Page.*
The Battle-Ground. *Doubleday, Page.*
The Deliverance. *Doubleday, Page.*
The Wheel of Life. *Doubleday, Page.*
The Ancient Law. *Doubleday, Page.*
The Romance of a Plain Man. *Doubleday, Page.*
The Miller of the Old Church. *Doubleday, Page.*
Virginia. *Doubleday, Page.*
Life and Gabriella. *Doubleday, Page.*
The Builders. *Doubleday, Page.*

Miss Glasgow is a Virginia novelist whose first work, "The Descendant," was written before she was twenty-two. The story takes place in New York, and deals with heredity. "The Voice of the People" is a political novel. The scene is laid in Virginia, a background to which Miss Glasgow has clung in all her subsequent novels. In "The Battle-Ground" and "The Deliverance" we have two semi-historical novels, the first of the Civil War, and the second of the South in the period immediately after the war.

"The Romance of a Plain Man" is often regarded as the author's finest achievement. It is a man's own story of himself, told by him in the first person. It re-echoes the classic French story of "The Romance of a Poor Young Man" by Octave Feuillet, and is a difficult and ambitious thing for a woman writer to attempt. "Virginia" and "Life and Gabriella" are contrasting studies of two women of gentle southern breeding. "Virginia" is the woman whose life appears a failure because she is only fitted for woman's tender sphere of yesterday, and not for woman's sterner sphere of to-day. "Gabriella" is another picture of the same type of woman making her life appear a success by adapting herself to an unnatural sphere and becoming a modern business woman. "The Builders," Miss Glasgow's first novel in three years, is a study of a man through the eyes of a woman. The author has

made another attempt similar to "The Romance of a Plain Man," and has succeeded even better. "The Builders" in the story are the women of the nation by whom homes remain intact.

FISHER, DOROTHY CANFIELD. 1879—

The Squirrel Cage. *Holt; Grosset & Dunlap.*
A Montessori Mother. *Holt.*
Mothers and Children. *Holt.*
The Bent Twig. *Holt; Grosset & Dunlap.*
Hillsboro People. (Short stories.) *Holt; Grosset & Dunlap.*
The Real Motive (Short stories). *Holt.*
Self Reliance (Childhood and Youth series). *Bobbs-Merrill.*
Understood Betsy. *Holt.*
Home Fires in France (Short stories)). *Holt.*
The Day of Glory. (Short stories.) *Holt.*
The Brimming Cup. *Harcourt.*

Mrs. Fisher's life is as interesting as her books. She was born in Kansas, where her father was president of the University of Kansas, and where she was taught mathematics by General John J. Pershing. She took the degree of Ph.B. at Ohio State University of which her father was president, and later the degree of Ph.D. at Columbia University of which her father was librarian. She was for three years secretary of the Horace Mann School in New York City.

Mrs. Fisher has taken a very active interest in education. Her book, "A Montessori Mother," was instrumental in introducing the Montessori pedagogical methods to American readers. "Self Reliance" is a strong plea for smaller schools for children. Her book of games and her immensely popular juvenile. "Understood Betsy," show the author's real knowledge of young people. In her works of fiction, Mrs. Fisher has dealt with the subject of divorce in "The Squirrel Cage," and with heredity in "The Bent Twig." "Hillsboro People" is a group of New England character sketches, having delightful verses by Sarah N. Cleghorn scattered through it. Mrs. Fisher has collaborated with Miss Cleghorn in "Fellow Captains" (Holt), a book of self-help, setting forth in prose and verse a wise and homely philosophy of everyday life. "The Real Motive" is a collection of studies in human motives. Some of the stories are of Hillsboro people, some are laid in the west, some in France.

NORRIS, KATHLEEN. 1880—

Mother. *Grosset & Dunlap.*

The Rich Mrs. Burgoyne. *Doubleday, Page.*
Saturday's Child. *Doubleday, Page; Grosset & Dunlap.*
The Story of Julia Page. *Doubleday, Page; Grosset & Dunlap.*
The Heart of Rachel. *Doubleday, Page; Grosset & Dunlap.*
Undertow. *Doubleday, Page.*
Martie, the Unconquered. *Doubleday, Page; Grosset & Dunlap.*
Josselyn's Wife. *Doubleday, Page; Grosset & Dunlap.*
Sisters. *Doubleday, Page.*
Harriet and the Piper. *Doubleday, Page.*

Mrs. Norris began her literary career as a reporter on a California newspaper. Her first story, "Mother," was published in *The American Magazine.* Later the story was enlarged to twice its original length and published as a book. It was enthusiastically commended by Theodore Roosevelt, and had the unique distinction of running as a serial in the *Ladies' Home Journal* after its publication in book form.

Mrs. Norris's next two books are long stories rather than novels. In "The Story of Julia Page" she wrote a full length novel and the first volume of what has been called her trilogy of American womanhood. "Julia Page," "Rachel," and "Martie" are three careful and finished characterizations of American women.

"Undertow" is a shorter novel of two young married spendthrifts. "Josselyn's Wife" is a story of fashionable New York life, involving a murder and a trial. "Sisters" is a California story of a hasty marriage and its long repentance.

Mrs. Norris is essentially a novelist of social and family life in America. Her themes are daring, her style is vivid, and her stories are full of closely woven details. She is the wife of Captain Charles Gilman Norris, U. S. A., the author of "Salt." Captain Norris is a younger brother of Frank Norris, the novelist.

QUESTIONS

1. Which of her early novels has Mrs. Atherton rewritten?
2. What historical novel has Mrs. Atherton written?
3. What novel by Mrs. Atherton deals with feminism?
4. What dialect stories has Alice Brown written?
5. What prize did Alice Brown win?
6. Give the titles and themes of Alice Brown's last three novels.
7. What was Mrs. Deland's first book?
8. What town is immortalized in her books?
9. What is the theme of "The Rising Tide"?
10. Give the title of a book dealing with divorce by Margaret

Deland. By Edith Wharton. By Dorothy Canfield Fisher. By Kathleen Norris.

11. Give the title of a book dealing with heredity by Margaret Deland. By Dorothy Canfield Fisher. By Ellen Glasgow.
12. What book by Mrs. Wharton contains no women characters?
13. Name a political novel by Gertrude Atherton. One by Ellen Glasgow.
14. Name two novels of the Civil War and of the Reconstruction period by Mary Johnston. By Ellen Glasgow.
15. Who wrote "Giles Corey, Yeoman"?
16. Name two historical novels by Mary S. Watts.
17. What novel by Mrs. Watts has been filmed for motion pictures?
18. What is the subject of Eleanor Porter's first two novels?
19. What non-fiction books has Gene Stratton-Porter written?
20. Where and what is the Limberlost?
21. Name a poetic drama by Mary Johnston.
22. What recent novels by Mary Johnston and by Anne Douglas Sedgwick touch on psychic phenomena?
23. Who is the hero of "The Encounter"?
24. What book by Anne Douglas Sedgwick has been dramatized?
25. What author has collaborated with Dorothy Canfield Fisher?

CHAPTER XXIX

ANCIENT HISTORY

"To the glory that was Greece,
And the grandeur that was Rome."

—Edgar Allan Poe.

"The superiority of classical historians arose from the fact that they wrote what was practically contemporary history. Yet contemporary history cannot be written correctly, for impartiality in the treatment of events near at hand is impossible."—James Ford Rhodes in "Historical Essays."

Contemporary history became synonymous with unscholarly history. The ideal of the academic historian was to keep history passionless, and to that end he argued that the times a man wrote of should not be the times a man lived in.

To-day the ideal has changed. A new generation feels that the history that is passionless is bloodless, is but the ghost of history. The ancients wrote contemporary history for their contemporaries. The moderns would write all history, whether past or present, for their contemporaries. They "would interpret all history in new terms of the actual, visible, present life of nationalities," and they say that "the narration of past events is of no value except as it affords stimulating parallels to present day affairs." (R. H. Gretton in "History").

With the emphasis that has been put on the meaning of history for the present day, there has come a restored appreciation of the value of contemporary history. Although contemporary history is never final, and must always be rewritten, nevertheless, the superiority now accorded the classical historians is ground for the belief that classic recognition is not beyond the reach of men who write the history of their own times.

ANCIENT GREEK HISTORIANS

Herodotus. 484 B. C.—424 B. C.
Histories. Trans. by the Rev. Henry Cary, *Harcourt, Bohn.*
Same. Trans. by George Rawlinson, 2 vols., *Dutton, Everyman's.*

Same. Trans. by W. L. Collins. (Ancient Classics for English Readers), *Lippincott.*

Same. Trans. by G. C. Macaulay. 2 vols., *Macmillan.*

Cicero called Herodotus "the father of history." His histories are divided into nine books, named after the nine Muses. They treat of the wars between the Greeks and the Orientals, extending from the accession of Croesus, 560 B. C. to 478 B. C., the capture of Lesbos. The title might well be the Rise and Fall of Persia, for it was the Persian war that gave Herodotus his original inspiration. Later historians have divided his work into three parts:

Part I. Reign of Cyrus and Cambyses.

Part II. Reign of Darius.

Part III. Reign of Xerxes.

The last part was written first. It was the history of the invasion of Xerxes that first attracted Herodotus, and that part of his narrative has always been considered the most important and the most interesting.

The writing of Herodotus is diversified with many digressions, such as long geographical descriptions and dialogues in which he makes his characters speak. Edward Gibbon said of Herodotus, "he sometimes writes for children and sometimes for philosophers." The histories form a delightful story book, written in the style of artless conversation. They are the fountain of history, from which countless histories have sprung.

THUCYDIDES. 471 B. C.—400 B. C.

History of the Peloponnesian War. Trans. by R. Crawley. *Dutton, Everyman's,* 2 vols., *Temple classics.*

Same. Trans. by H. Dale, 2 vols., *Macmillan.*

Same. Trans. by B. Jowett, 2 vols., *Oxford.*

Same. With trans. by C. F. Smith, 4 vols., *Putnam, Loeb Classical Library.*

Selections from Thucydides. Trans. by Moore, *Longmans, Green.*

Selections. Trans. by W. L. Collins, (Ancient Classics for English Readers), *Lippincott.*

Thucydides was the founder of "political history." Political science was the great interest of his day, a day that saw the fall of the Athenian empire. The political causes leading to the decline of Athens are the chief interest of Thucydides' history.

Thucydides is also the first of the "military historians." His chosen subject was the Peloponnesian War, which covered twenty-

seven years of his own lifetime, 431-404 B. C. Thucydides had military training which fitted him to understand the science of war. His ideal of history is said to have been first accuracy, and then relevancy. Unlike Herodotus, he rarely digressed. His subject was the war, and he excluded all else. His history is unfinished, breaking off in the middle of the year 411 B. C.

Thucydides initiated the writing of contemporary history. J. B. Bury has said, "it has not, I think, been sufficiently realized what an original stroke of genius it was to form the idea of recording the history of the war at the very moment of its outbreak." Thucydides wrote his history in the form of annals, arranged in chronological form, and based on the natural division of the year into winter and summer. The form of his history was a gain in accuracy but a loss in dramatic interest.

"What are all the Roman historians to the great Athenian? There is no prose composition in the world which I place so high as the seventh book of Thucydides. It is the *ne plus ultra* of human art."—Macaulay.

XENOPHON. 434 B. C.—355 B. C.

Works. Trans. by H. G. Dakyns. 4 vols. *Macmillan.*

Same. Trans. by Watson and Dale, 3 vols., *Harcourt, Bohn.*

The March of the Ten Thousand. Trans. by H. G. Dakyns, *Macmillan.*

Cyropædia. With trans. by Walter Miller, *Loeb Classical Library;* 2 vols., *Putnam.*

Same. Trans. by H. G. Dakyns, *Dutton, Everyman's.*

Hellenica, Anabasis and Symposium. With trans. by C. L. Brownson. 3 vols., *Loeb Classical Library, Putnam.*

Memorabilia of Socrates. *Dutton, Temple Classics.*

Selections. Trans. by A. Grant. (Ancient Classics for English Readers). *Lippincott.*

Of the three ancient Greek historians whose work has survived, Xenophon is read most and is the least deserving of fame. He is regarded by historians as hardly more than a dilettante. J. B. Bury says of him, "his mind was essentially mediocre, incapable of penetrating beneath the surface of things . . . his true vocation was to write memoirs. The 'Anabasis' is a memoir and it is the most successful of his works."

Xenophon's works consist of:

"The Hellenica," a history of Greece (Hellas), which begins where Thucydides left off and carries the narrative down to 362 B. C. fifty years later.

The "Anabasis," or the March Up of the Ten Thousand, is the

story of the expedition of Cyrus the younger and his ten thousand Greek mercenaries against Artaxerxes of Persia. Xenophon accompanied this expedition in person, and wrote the history many years later.

The biographical works are the "Memorabilia" of Socrates and its companion volume, the "Symposium," the table talk of Socrates. His "Life of Agesilaus" is one of the earliest biographies ever written, and it had a great influence in making biography a handmaid of history.

Minor works are the "Cyropædia," a philosophical discourse on education, supposed to be spoken by Cyrus the Elder, and "Hiero," a dialogue on tyranny.

PLUTARCH. 64—125 A. D.

Parallel Lives.

Dryden-Clough trans. 2 vols., *Burt.*
Dryden-Clough trans. 3 vols., *Dutton, Everyman's.*
Dryden-Clough trans 4 vols., *Winston.*
Dryden-Clough trans. 5 vols., *Little, Brown.*
Dryden-Clough trans. 1 vol., (Complete.) *Little, Brown.*
North-Rouse translation. 10 vols., *Dutton, Temple.*
Stewart-Long trans. 2 vols., *Harcourt, Bohn.*
Edited by J. S. White. 1 vol., Illustrated, *Putnam.*
With trans. by B. Perrin. 10 vols., *Loeb Classical Library, Putnam.*

Moralia. Trans. by Philemon Holland. *Dutton, Everyman's.*
Moralia. (Selections). Trans. by A. O. Prichard, 2 vols., *Oxford.*
Shakespeare's Plutarch. Edited by I. Gollanz, 2 vols., *Duffield.*

Plutarch's Parallel Lives of Greeks and Romans number forty-six, consisting of twenty-two pairs and four single biographies. They were originally written to kindle emulation in youth, but their chief value to-day is historical.

The earliest translation by Sir Thomas North made from the French in 1579 was the version used by Shakespeare as the source of his Roman tragedies. Dryden's translation of Plutarch was revised by the poet, Arthur Hugh Clough, in 1864, and is the text most used at present.

ANCIENT ROMAN HISTORIANS

LIVY. (Titus Livius.) 59 B. C.—17 A. D.

History of Rome.

Trans. by Canon Roberts. 3 vols., *Dutton, Everyman's.*
Same. 4 vols., *Harcourt, Bohn.*

Same. With trans. by B. O. Foster, 13 vols., (1 vol. ready), *Putnam, Loeb Classical Library.*

Selections. Trans. by W. L. Collins. 1 vol., *Lippincott.*

Livy's history consisted originally of 142 books, of which only thirty-five are extant. It begins with the founding of the city in 753 B. C. by Romulus, a legendary king, whom Livy accepts as historical. It extends down to Livy's own time, the reign of the Emperor Augustus. Livy was the court historian and his history is said by J. B. Bury to have "mirrored the calm which settled over the Roman world after the triumph of Augustus."

The purpose of Livy's work was ethical. He desired to point out to the Roman people moral lessons that might be drawn from their history. He is far from accurate in his facts, but his style is agreeable and easy. Macaulay said of Livy: "No historian with whom we are acquainted has shown so complete an indifference to truth. He seems to have cared only about the picturesque effect of his book, and the honor of his country. On the other hand, we do not know, in the whole range of literature, an instance of a bad thing so well done."

TACITUS, CORNELIUS. 55—117 A. D.

Works 2 vols., *Harcourt, Bohn.*

Works. 2 vols. Trans. by Arthur Murphy, *Dutton, Everyman's.*

Annals and History. Trans. by G. G. Ramsay. 2 vols., *Dutton.*

Annals. Trans. by W. B. Donne. (Ancient Classics for English Readers.) 1 vol., *Lippincott.*

Annals. With trans. by J. Jackson, 1 vol., In preparation. *Loeb Classical Library, Putnam.*

Dialogues tr. by Peterson: Agricola and Germania trans. by Hutton, in 1 vol., *Loeb Classical Library, Putnam.*

The works of Tacitus consist of the "Annals of Rome," "History of Rome," "Germania," "Agricola."

The "Annals" cover the period from the foundation of the city to the fall of the Republic in 31 B. C. The "History" covers the reigns of the twelve Cæsars, from Augustus to Domitian, 31 B. C.-96 A. D.

"Germania" is a record of a visit which Tacitus made to Germany. "Agricola" is a biography of his father-in-law, who was governor of Britain.

Tacitus, like Livy, emphasized the ethical side of history. He belonged to the rhetorical school of historians, writing in a very dramatic and oratorical style. He is an historian of "monumental brevity and dignity." He is regarded as the only historian of the

ancient world worthy to stand beside Thucydides. Tacitus left us a gallery of portraits that show him, as a painter of character, to be equal to Carlyle.

Macaulay said, "Of the Latin historians, Tacitus was certainly the greatest. His style, indeed, is not only faulty in itself, but is, in some respects, peculiarly unfit for historical composition. He carries his love of effect far beyond the limits of moderation. He tells a fine story finely: but he cannot tell a plain story plainly. . . . In the delineation of character, Tacitus is unrivalled among historians, and has very few superiors among dramatists and novelists."

HISTORIANS OF ANCIENT GREECE AND ROME

GIBBON, EDWARD. 1737—1794.

The Decline and Fall of the Roman Empire.
6 vols., *Burt.*

Same. 6 vols., With autobiography. 7 vols., *Dutton, Everyman's*

Same. 6 vols., *Harper.*

Same. Bury edition. 7 vols., *Macmillan.*

Same. 7 vols., *Oxford, World Classics.*

Gibbon's "Decline and Fall" bridges the abyss between the ancient and the modern world. Frederic Harrison has called it, "the most perfect historical composition that exists in any language." It is the one historical work of the eighteenth century that is still accepted as authoritative. It covers thirteen centuries of history, during which time paganism was breaking down and Christianity was taking its place.

Gibbon's footnotes are "wonderful pieces of art and humor." James Ford Rhodes says the "Decline and Fall" is "the only modern history over which the reader is constantly amused."

Gibbon has had three well-known editors: the first was the Rev. Henry Milman who included with his own the notes of the French historian, Guizot, in his edition of 1838. The second was Sir William Smith, author of the familiar "Dictionary of the Bible" and "Greek and Roman Biography." Smith's edition appeared in 1854. The third editor, John B. Bury, has superseded Milman and Smith to-day.

There are two works that are always regarded as sequences to Gibbon. Bryce's "Holy Roman Empire" is called "a fitting complement to Gibbon," and "The History of Latin Christianity" by Henry Hart Milman (1791-1868) is pronounced "a necessary complement to Gibbon." Hugh Walker in "The Literature of the Vic-

torian Era" says: "No two works of equal magnitude in the English language run more closely parallel than do 'The History of Latin Christianity' and 'The Decline and Fall.' They deal with much the same period . . . Milman's object is by no means to rewrite Gibbon, he might have done so by using the words 'rise and progress.' Gibbon is concerned with the secular state of Rome which decayed and disappeared, Milman with that great spiritual empire which sprang up and flourished on its ruins."

GROTE, GEORGE. 1794—1871.

History of Greece. 12 vols., *Dutton, Everyman's.*

Same. (Abridged.) *Dutton.*

Grote devoted a lifetime to his "History of Greece." He worked twenty years before publishing the first volume. Care and industry made it one of the most scientific histories ever written.

The accepted history of Greece in Grote's day was William Mitford's. Grote wrote his in order to refute Mitford's extreme Tory point of view. At the same time Bishop Thirlwall, a close friend and schoolmate of Grote's (who is buried with him in Westminster Abbey) had, without Grote's knowledge, been writing a history of Greece for Lardner's Cyclopedia. Grote's history immediately superseded Bishop Thirlwall's just as it superseded Mitford's. Although his style lacks color and grace, his more thorough and painstaking method placed him ahead of his rivals.

Grote's history is too long. Rhodes says, "twelve volumes are neither manageable nor necessary." Sections of the history are of especial value; for instance, volume 4, chapter 31, on "Athenian Democracy," volume 8, chapter 67, on "Socrates and the Sophists"; and volume 12, on "Alexander's Expedition."

FINLAY, GEORGE. 1799—1875.

Greece Under the Romans. *Dutton, Everyman's.*

History of Greece from B. C. 146–A. D. 1864. 7 vols., *Oxford.*

The Byzantine Empire. *Dutton, Everyman's.*

Finlay took part in the Greek war of independence in close association with Lord Byron. He became a resident of Greece and lived there till his death. His history of the Greek people covers 2000 years from the Roman conquest down to the author's own day.

Hugh Walker in "The Literature of the Victorian Era" has quoted John Stuart Mill as saying that "a page of Finlay was worth a chapter of Gibbon." Walker points out, however, that the later fortunes of Greece are not so interesting to readers as the earlier,

and that Finlay has suffered from his choice of theme. "In the combination of learning with practical knowledge it is admitted that Finlay stands alone. He knew thoroughly the people about whom he wrote. It is this practical experience and this familiarity with the people that give Finlay his unique position among the writers who have dealt with the Byzantine Empire and the later history of the Greek people."

MERIVALE, CHARLES. 1808—1893.

The Roman Empire. 8 vols., *Longmans, Green.*
Fall of the Roman Republic. *Longmans, Green.*
General History of Rome. *Longmans, Green.*
Roman Triumvirates. *Longmans, Green.*
History of Rome to the Reign of Trajan. *Dutton, Everyman's.*

Merivale's chosen field was the history of the Romans during the Empire. His work fills the gap between Mommsen and Gibbon. "In quality, however, it cannot be compared with the work of either of these giants." Merivale is so necessary for an appreciation of Gibbon that *Everyman's Library* dovetails the work of the two men so as to form one continuous narrative. Merivale's story has been followed down to the reign of Trajan, where Gibbon begins his survey of "The Decline and Fall of the Roman Empire." The joint narrative covers the years from the founding of the city, 753 B. C., to the fall of the Roman Empire, 1453.

MOMMSEN, THEODOR. 1817—1903.

The History of Rome. Trans. by W. P. Dickson. 5 vols., *Scribner.*
The Provinces of the Roman Empire. 2 vols., (From Caesar to Diocletian. Sequel to the History of Rome) *Scribner.*
The History of the Roman Republic (abridged), *Scribner.*
The History of Rome. Trans. by W. P. Dickson, 4 vols., *Dutton, Everyman's.*

The German scholar, Mommsen, is generally regarded as the greatest historian of the nineteenth century. His Roman history has been translated into many languages, and as Lord Acton says, "no attempt has been made to rival or to supersede a history written half a century ago." Mommsen was a great archaeologist, and is known as the founder of modern Latin epigraphy. He had a strong belief in Caesarism, and his volume on the Twelve Caesars shows political bias.

Mommsen originally intended to write a popular history of Rome and for that reason he omitted footnotes from his pages, writing a straight flowing narrative. Later, when he found to his surprise

that he had written a scholar's history, he issued a sequel, in which he cited the authorities for all the facts that had been challenged. The three great names among German historians are: Leopold von Ranke, 1795-1886, whose collected works fill 54 volumes, and cover the whole range of modern European history; Mommsen, who confined himself to ancient history; and Treitschke, 1834-1896, who succeeded Ranke as Prussian State Historian, and wrote the history of his own country.

MAHAFFY, JOHN PENTLAND. 1839—1904.

A History of Classical Greek Literature. 2 vols., *Macmillan.*
Social Life in Greece. *Macmillan.*
The Empire of the Ptolemies. *Macmillan.*
Old Greek Life. *American Book Co.*
Alexander's Empire. (Story of the Nations.) *Putnam.*
Old Greek Education. *Harper.*
Progress of Hellenism in Alexander's Empire. *University of Chicago.*
Rambles and Studies in Greece. *Macmillan.*
Silver Age of the Greek World. *University of Chicago.*
What Have the Greeks Done for Modern Civilization? *Putnam.*

Mahaffy cannot strictly be called an historian, as his aim was to picture rather than to chronicle the times of ancient Greece. His entertaining and delightfully vivid style of writing has made the old Greek people live again for us in his pages.

Mahaffy was a champion of the later period of Greek history. He felt that the history of Greece "too often ends with the death of Alexander," and he sought to show that "neither the intellect nor the energy of the Greek race was at all exhausted after that time."

BURY, JOHN B. 1861—

History of Greece. 2 vols., *Macmillan.*
History of Greece. 1 vol., Illustrated. *Macmillan.*
History of Greece for Beginners. *Macmillan.*
Student's History of Greece. *Macmillan.*
History of the Later Roman Empire. (395-800) 2 vols., *Macmillan.*
History of the Eastern Roman Empire (802-867), *Macmillan.*
Ancient Greek Historians. *Macmillan.*

Bury succeeded Lord Acton as Regius Professor of Modern History at Cambridge. The Cambridge Medieval History (8 vols. *Macmillan*) was planned by Bury along the same lines as the Cambridge Modern History planned by Lord Acton.

Bury has written both of Greek and of Roman history. His "History of the Roman Empire, 27 B.C.-180 A.D.," and his "Student's History of the Roman Empire from Augustus to Marcus Aurelius"

are not in print in this country.

Bury's edition of Gibbon's "Decline and Fall" has superseded all earlier editions.

FERRERO, GULIELMO. 1872—

The Greatness and Decline of Rome. 5 vols., *Putnam.*

Same. Student's edition. 5 vols., *Putnam.*

A Short History of Rome. 2 vols., *Putnam.*

Ancient Rome and Modern America. *Putnam.*

Between the Old World and the New. *Putnam.*

Characters and Events of Roman History. *Putnam.*

The Women of the Caesars. *Century.*

The great Italian historian, Ferrero, writes history entirely in the light of contemporary events. He uses the past to interpret the present, and is always comparing modern with ancient economic conditions. He writes in the terminology of the present day, describing capital and labor, the syndicates, even the Tammany Hall of ancient Rome.

Ferrero is to be compared with Mommsen who wrote on the same subject. Historians say that Ferrero has been in some cases a corrective to Mommsen, but has by no means superseded him. The two men wrote from different points of view; Mommsen as an archaeologist, Ferrero as a psychologist and economist. Ferrero married the daughter of Lombroso, the criminologist. That psychology is one of his interests is shown by the fact that he collaborated with his father-in-law in a study of the Woman Criminal. In his historical writings, Ferrero is frequently accused of "far-fetched modernism."

QUESTIONS

1. Who is called "the father of history"?
2. What Greek historian wrote of the period of the Book of Esther?
3. Who is the greatest of the ancient Greek historians?
4. Who wrote the "Anabasis"?
5. Give a subject title to the histories of Herodotus.
6. What work is a sequel to Thucydides' "History of the Peloponnesian War"?
7. Name two of the earliest historical biographies.
8. Who is the leading translator of Thucydides?
9. Why are Plutarch's Lives called "parallel"?
10. Name the two most famous translators of Plutarch.
11. Was Plutarch Greek or Roman?
12. Who is the earliest historian of Rome?

13. Name two later historians of Rome.
14. What Latin historian excelled in the delineation of character?
15. Name three editors of Gibbon. Which is the best?
16. What two works are complementary to "The Decline and Fall"?
17. What work leads up to Gibbon?
18. Characterize Grote's "History of Greece."
19. What modern historian of Greece fought with Byron in the Greek War of Independence?
20. Name three great German historians.
21. What historian has written the later history of Rome?
22. What two historians have written the later history of Greece?
23. What is the sequel to Mommsen's "History of Rome"?
24. What work does *Everyman's* dovetail with Gibbon's?

CHAPTER XXX

CONTINENTAL EUROPEAN HISTORY AND HISTORICAL SERIES

THE HISTORIES that are read at the present day are chiefly those of our own time, the very modern histories which furnish us with the historical background of the world war.

For a long time it was felt that contemporaneous history was of little worth, because impartiality and perspective were lacking. Now the superiority of the classical historians, Herodotus, Thucydides, and Xenophon, is attributed by Dr. James Ford Rhodes to the very fact that they wrote what was practically contemporaneous history.

The general acceptance by historians of the doctrine of the Unity of History is said to be responsible for the great increase in the output of histories of our own time. According to this belief all history is one consecutive study. There is no longer any division between ancient and modern, between sacred and sectarian history. History is a continuous record, a living whole. The past has no meaning save as it contributes to the interpretation of the present. History to-day is written from the point of view of the existing state of affairs. In a little volume entitled "History," by R. H. Gretton (*Doran*), it is stated that the modern historian no longer thinks of history as something finished before his own time, and if history is to have a meaning for us it must be related to the immediate political interests of today.

HISTORIES OF CONTINENTAL EUROPE

ACTON, JOHN E. E. DALBERG. 1834—1902.

The Cambridge Modern History. Planned by Lord Acton. Edited by A. W. Ward, G. W. Prothero, and S. Leathes. 12 vols., 2 supplementary volumes, index and atlas, *Macmillan.*

"The Cambridge Modern History" is the highwater mark of historical scholarship. Lord Acton is the most illustrious name among

the historians of the nineteenth century. "No Englishman ever came so near mastering the whole range of human knowledge. He was the most learned man in Europe. His position as a writer is much lower than that which he deserves as a scholar, for he wrote little. His learning was buried with him." His unfinished "History of Liberty" has been called "the greatest book that was never written."

ABBOT, WILBUR C. 1869—
The Expansion of Europe. 2 vols., *Holt.*

ADAMS, GEORGE B. 1851—
European History. *Macmillan.*
Growth of the French Nation. *Macmillan.*
Medieval and Modern History. *Macmillan.*

ANDREWS, CHARLES M. 1863—
The Historical Development of Modern Europe. 2 vols., *Putnam.*

BROWNING, OSCAR. 1837—
A History of the Modern World. 2 vols., *Funk & Wagnalls.*

DAVIS, WILLIAM STEARNS. 1877—
A History of Medieval and Modern Europe. *Houghton Mifflin.*

DRAPER, JOHN WILLIAM. 1811—1882.
History of the Intellectual Development of Europe. 2 vols., *Harper.*

FYFFE, C. A. 1845—1892.
History of Modern Europe (since 1815.) 3 vols., *Holt.*

GIBBONS, HERBERT ADAMS. 1880—
The New Map of Europe. *Century.* A history of the ten years leading up to the war—admittedly giving the best background.
The New Map of Africa. *Century.*
The New Map of Asia. *Century.*

GOOCH, GEORGE PEABODY. 1873—
History of Our Time. 1885-1911. *Holt, Home University Library.* A bird's eye survey of the contemporary history of England, Europe, Asia, Africa, and the Americas.

HAZEN, CHARLES DOWNER. 1868—
Modern European History, 1789-1914. *Holt.*
Europe Since 1815. *Holt.*
The French Revolution and Napoleon. *Holt.*

Alsace-Lorraine Under German Rule. *Holt.*
Fifty Years of Europe (1870-1919). *Holt.*

The period of European history since the battle of Waterloo, 1815, is the period most read and written about to-day. Professor Hazen's "Europe Since 1815" was not only a best-seller in history but also the forerunner of numerous histories of that period. The author's "magic of style" makes his books the most widely circulated of any American historian's writings. Their popularity is based on their accuracy and fairness as well as on their charm.

It should be noted that "The French Revolution and Napoleon" consists of the early chapters of "Modern European History" reprinted in library format, the latter volume being essentially a text-book.

HERBERT, SYDNEY.
Modern Europe, 1789-1914. *Macmillan.*

HEARNSHAW, F. J. C. 1869—
Main Currents of European History, 1815-1915. *Macmillan.*

HOLT, LUCIUS HUDSON, and ALEXANDER W. CHILTON.
History of Europe from 1862-1914. *Macmillan.*

This is a recent and noteworthy work on the history of Europe from the beginning of the Chancellorship of Bismarck, 1862, to the outbreak of the world war. The authors, in an unbiased narrative, lay special stress upon events affecting international relations.

JEFFERY, REGINALD W.
The New Europe, 1789-1889. *Houghton Mifflin.*

LIPSON, E.
Europe in the Nineteenth Century: an Outline History. *Macmillan.*

MUIR, RAMSEY. 1872—
The Expansion of Europe. *Houghton Mifflin.*
Nationalism and Internationalism. *Houghton Mifflin.*
"The culmination of modern history."

MURDOCK, HAROLD. 1862—
The Reconstruction of Europe. *Houghton Mifflin.*
Sketch of the diplomatic and military history of continental Europe.

ROSE, J. HOLLAND. 1855—
Development of the European Nations, 1870-1914. 5th ed. *Putnam.*

Origins of the War, 1871-1914. *Putnam.*
Nationality in Modern History. *Macmillan.*

SCHAPIRO, J. S. 1878—
Modern and Contemporary European History. *Houghton Mifflin.*

SCHEVILL, FERDINAND. 1868—
A Political History of Modern Europe. *Scribner.* From the Reformation to the present day.

SEIGNOBOS, CHARLES. 1854—
History of Civilization. 3 vols. *Scribner.*
Vol. 1. Ancient Civilization.
Vol. 2. Medieval and Modern Civilization.
Vol. 3. Contemporary Civilization.
Political History of Europe Since 1814. Translated and edited by S. M. MacVane. *Holt.*

SMITH, PRESERVED. 1880—
The Age of the Reformation. *Holt.*

STEPHENS, H. MORSE. 1857—
Modern European History, 1600-1890. *Macmillan.*

USHER, ROLAND GREENE. 1880—
Pan-Germanism. *Houghton Mifflin; Grosset & Dunlap.*
Pan-Americanism. *Century.*
The Challenge of the Future. *Houghton Mifflin.*

HISTORICAL SERIES

"A method of historical publication much in vogue among us at present is that of putting forth a series of volumes by separate authors upon kindred subjects, We have had a series of Campaigns of the Civil War, a series of lesser wars of the United States, with some others, and, perhaps more conspicuous to the public eye, the American Statesmen series and the series of American Commonwealths. The plan has its advantages and its defects. From the point of view of the publisher it is eminently well-conceived. Greater attention is drawn to individual pieces of work when thus collected; greater interest is excited in the general subject when a mass of work upon it is presented.

"To some extent, the interests of the publishing business

and of historical scholarship are identical. Whatever increases the audience and the influence of good work must be welcomed by the scholar. But it must not be forgotten—and some of the volumes on American Statesmen and American Commonwealths are illustrations of the fact—that, in a series of this sort, the good books bolster up the poor ones, and gain them a factitious repute and power. At the same time the best books suffer from the general average, seldom acquiring more weight than their fraction of the collective weight of the series, nor as much as might accrue to them as independent publications. Another result is that all the kindred subjects therein comprised, however various in many characteristics, are bound down to the same uniform fullness and style of treatment."—From "The History of Historical Writing in America" by John Franklin Jameson.

D. Appleton & Company.

Appleton's History for Young Readers. 6 vols. Canada, England, Germany, Greece, Rome, Spain.

Appleton's World Series. 5 vols. Britain and the British Seas, The Nearer East, Central Europe, India, North America.

Expansion of the Republic Series. 3 vols. Louisiana Purchase, Porto Rico, Rocky Mountain Exploration.

Great Commander Series. 16 vols. Lee, Meade, McClellan, Sherman, Sheridan, Washington, etc.

Twentieth Century Text-books. 8 vols. on History and Government. History of Modern Europe, A History of the American Nation, A History of the British Nation, etc.

Dodd, Mead & Company.

American Pioneers and Patriots by John S. C. Abbott. 8 vols. A series illustrating the early history and settlement of our country.

Doubleday, Page & Company.

American Fights and Fighters Series by Cyrus Townsend Brady. 6 vols. Border, Colonial, Indian, Revolutionary, South American fights.

Harper & Brothers.

American Nation. Edited by A. B. Hart. 28 vols.

HENRY HOLT & COMPANY.

American History Series, Expansion of Europe, Europe Since 1815, Age of Reformation, History of American Diplomacy, etc.

Makers of the Nineteenth Century, Lincoln, Bismarck, Rhodes, Diaz and others.

HOUGHTON MIFFLIN COMPANY.

American Commonwealths. 19 vols. Histories of those states which have a striking political, social, or economic history.

American Statesmen. 31 vols. Biographies of men famous in the political history of the United States.

American Statesmen. Second Series. 3 vols. Lives of Blaine, Sherman, and Grant.

GEORGE W. JACOBS & COMPANY.

The American Crisis Biographies. 20 vols. Biographies of leading Americans who lived during the Civil War and the Reconstruction Period, 1840-1870.

LONGMANS, GREEN & COMPANY.

Epochs of American History. 3 vols.

The Colonies, 1492-1750, by R. G. Thwaites.

The Formation of the Union, 1750-1829, by A. B. Hart.

Division and Reunion, 1829-1909, by Woodrow Wilson.

Epochs of Modern History. 19 vols. Original edition. (Same as the Scribner Series.)

Epochs of English History. 8 vols.

THE MACMILLAN COMPANY.

Cambridge Mediaeval History. 3 vols.

Cambridge Modern History. 14 vols.

Cambridge Historical Series. 19 vols. Histories of Scandinavia, Canada, Scotland, Russia, etc.

G. P. PUTNAM'S SONS.

Stories of the Nations. 76 vols.

Heroes of the Nations. 50 vols.

Historic Towns of the United States. 4 vols. New England, Middle States, Southern States, Western States.

CHARLES SCRIBNER'S SONS.

American History Series. 6 vols. Colonial Era, French War and the Revolution, Making of the Nation, Middle Period, Civil War, Reconstruction.

Epochs of History (Modern). 18 vols. Normans, Crusades, Plantagenets, Tudors, Stuarts, Hanoverians, French Revolution, Epoch of Reform. (Same as Longmans, Green series.)

Countries and Peoples Series. 19 vols. Egypt of the Egyptians, Russia of the Russians, France of the French, Servia of the Servians, America of the Americans, etc.

Original Narratives of Early American History. 18 vols. Edited by John Franklin Jameson.

FREDERICK A. STOKES COMPANY.

Nations Histories. 3 vols. Germany, Poland, Russia.

Great Nations Series. 7 vols. Ancient Greece, Medieval Italy, Italy from Dante to Tasso, Wales, Scotland, England, France.

YALE UNIVERSITY PRESS.

The Chronicles of America. 50 vols.

QUESTIONS

1. What is the great co-operative history of modern Europe?
2. Who is the author of: "The Historical Development of Modern Europe"? "The Intellectual Development of Europe"?
3. Name two political histories of modern Europe.
4. Who has written a political history of contemporaneous Europe?
5. What European history covers the years 1907-1917?
6. Name two European histories which close with the outbreak of the world war.
7. Name two histories of Europe since 1815.
8. What other contemporaneous history covers the same period as Gooch's "History of Our Time"?
9. Who has written the history of Alsace-Lorraine?
10. Who has written a book on the origins of the war?
11. What is meant by the unity of history?
12. What volume in Longmans, Green's "Epochs of Modern History" is not found in Scribner's equivalent series?
13. Name three historical series containing biographies of: Abraham Lincoln; Robert E. Lee; Ulysses S. Grant.
14. Who is the publisher of: "The American Statesmen Series"? "The American Commonwealths"? "The Oxford Manuals of English History"?
15. What two historical series contain a history of Japan?
16. In what series is found President Wilson's "Division and Reunion"?

17. What other series covers much the same ground as: Appleton's "World Series"? Scribner's "Countries and Peoples Series"? Harper's "American Nation"?
18. Name two historical series containing histories of: The American Civil War; The French Revolution.
19. What two volumes in the "American Nation" series did the editor himself write?

CHAPTER XXXI.

ENGLISH HISTORY

THE year 1800, which saw the birth of George Bancroft and of Thomas Babington Macaulay, marks the beginning of a new era in historical writing. The historians who lived before 1800 seldom went to the original source for their material and their works have consequently been superseded by those of later historians who based their histories on scientifically conducted investigations.

MACAULAY, THOMAS BABINGTON. 1800—1859.

The History of England from the Accession of James the Second. *Macmillan,* Illustrated edition, 6 vols.; *Dutton, Everyman's Library.* 3 vols; *Winston,* 5 vols; *Burt,* 5 vols; *Crowell,* 5 vols; *Estes,* 5 vols; *Harper,* 5 vols; *Houghton Mifflin, Cambridge edition.* 5 vols; *Longmans, Green,* 8 vols., and 2 vols.

Macaulay's "History" covers a period of only seventeen years. It begins with the accession of James the Second and extends to the death of William the Third: 1685-1702. As James Ford Rhodes says: "Our manner of writing history is really curious. The historians who cover long periods of time are brief; those who have to do with but a few years are long." Macaulay was a Whig, and his "History" attacks the Tory version of English history. Rhodes says further: "Macaulay's "History" is a great book, shows extensive research, a sane method, and an excellent power of narration; and when he is a partisan, he is so honest and transparent that the effect of his partiality is neither enduring nor mischievous. . . . Every aspiring historian has, I suppose, dreamed of that check of £20,000 which Macaulay received as royalty on his "History" for its sale during the year 1856, but no such dream has since been realized."

DICKENS, CHARLES. 1812—1870.

A Child's History of England. *Burt, Home Library; Crowell; Dutton, Everyman's Library; Houghton Mifflin; Scribner.*

This famous history of England, from which so many children get their first knowledge of English history, belongs among the hundred worst books of the world. It gives many disgusting and unnecessary details. See Chapter 12, in Irish insurrections: "In

one fight they cut off three hundred heads, and laid them before MacMurrough, who turned them every one up with his hands rejoicing, and, coming to one which was the head of a man whom he had much disliked, he grasped it by the hair and ears, and tore off the nose and lips with his teeth."

Dickens's epithets are coarse and vulgar. James I is called "His Sowship," and James II the "Royal Mole." The Crusades are slurringly treated, religious institutions are ridiculed, and the memory of Joan of Arc is defamed.

"A Child's History of England" has an undeserved place in literature.

FROUDE, JAMES ANTHONY. 1818—1894.

History of England. 12 vols. *Scribner.* (From the Fall of Wolsey to the Death of Elizabeth: 1529-1603.)

Reign of Henry VIII. *Dutton, Everyman's.* (1509-1547.)

Reign of Edward VI. *Dutton, Everyman's.* (1547-1553.)

Reign of Mary Tudor. *Dutton, Everyman's.* (1553-1558.)

Queen Elizabeth's Reign. *Dutton, Everyman's.* 5 vols.

Froude is called England's National Historian. He is almost unknown on the continent as he has never been translated. He was the friend, literary executor, and biographer of Thomas Carlyle. His literary style strongly resembles Carlyle's in its impassioned prose and its vivid dramatic scenes. His history extends over three reigns, and lends itself well to division into three portions, as in *Everyman's Library.*

Froude's history is a "storehouse of froudacities." The word *froudacity,* historians explain, does not mean intentional mendacity, but merely congenital inability to tell the truth. James Ford Rhodes says: "For constitutional inaccuracy such as Froude's no allowance can be made." All critics agree that Froude's "History" is eminently readable although unreliable.

BUCKLE, HENRY THOMAS. 1821—1862

History of Civilization in England. 2 vols. *Appleton; Dutton, Library of Historical Literature.*

The title of Buckle's history is very misleading. G. P. Gooch says it is far from being a national history either in aim or in execution. Buckle died before completing it, and it remains a fragment. As much attention was to have been paid to Scotch, French, and Spanish culture as to English, the author intending "not to narrate a history of English culture but to reveal the causes that governed it."

There are other histories of civilization which fulfil Buckle's plan and supplement his fragmentary work:

History of Civilization from the Fall of the Roman Empire to the French Revolution. By F. P. G. Guizot, 1787—1874. *Appleton,* 2 vols. and 1 vol.; *Burt; Cassell; Crowell; McKay; Macmillan.*

History of Ancient Civilization.

History of Contemporaneous Civilization.

History of Mediaeval and of Modern Civilization to the End of the Seventeenth Century.

By Charles Seignobos, 1854—. *Scribner.*

FREEMAN, EDWARD AUGUSTUS. 1823—1892.

History of the Norman Conquest. 6 vols., *Oxford.*

A Short History of the Norman Conquest of England. *Oxford.*

The Reign of William Rufus. 2 vols., *Oxford.*

Of Freeman it was said that "he wrote no great history but he made the writing of great history possible." He hated manuscripts and libraries, and he refused to spend his time deciphering original documents. His neglect of unprinted material caused his work to be severely criticized. He emphasized the supreme importance of Teutons and their institutions. His history has been called "a glorification of Teutonism." Other historians differ from him and regard the Norman Conquest as a triumph of Latin, not Teutonic, civilization. Freeman was a lifelong critic and rival of Froude. According to G. P. Gooch, Freeman was a champion of liberty, Froude, an apologist of despotism.

STUBBS, WILLIAM. 1825—1901.

The Constitutional History of England. 3 vols., *Oxford.*

Stubbs was the Bishop of Oxford. His history is scholarly but not very readable to the general public. He belongs among the "Dryasdust" historians.

GARDINER, SAMUEL RAWSON. 1829—1902.

Great Civil War. 1643-1648. 4 vols., *Longmans, Green.*

History of the Commonwealth and Protectorate. 1649-1656. 4 vols., *Longmans, Green.*

Student's History of England. *Longmans, Green.*

The Thirty Years' War. 1618-1658. *Scribner; Longmans, Green.*

The First Two Stuarts and the Puritan Revolution. *Scribner; Longmans, Green.*

Gardiner devoted his life to the study of the period of the Stuarts and the Commonwealth. His particular interest in this period of

England's history was no doubt stimulated by the fact that he was descended through his paternal grandmother from the Protector, Cromwell.

"We know the history of England from 1603-1656 better than we do that of any other period of the world; and for this we are indebted mainly to Samuel Rawson Gardiner."—*James Ford Rhodes.*

"Gardiner's work is so well done that we shall never wish it done over again."—*Lord Acton.*

"I firmly believe that Mr. Gardiner is the greatest English historical writer who has appeared since Gibbon. He has the instinct of the truth-seeker as no other English student I know of has shown since the end of the last century."—*Edward Channing.*

McCarthy, Justin. 1839—1912.

History of Our Own Times. 1837-1901. 5 vols., *Harper;* 2 vols., *Burt;* 2 vols., *McKay.*

History of Our Own Times. First Supplement from 1880 to the Diamond Jubilee, 1897, *Harper.*

History of Our Own Times. Second Supplement from 1897 to Accession of Edward VII. 2 vols., *Harper.*

A Short History of Our Own Times. 1837-1905. *Harper.*

The Four Georges and William IV. 4 vols., *Harper.*

The Reign of Queen Anne. 2 vols., *Harper.*

The People of England in the 19th Century. 2 vols., *Putnam.*

McCarthy's "History of Our Own Times" is the best popular history of the Victorian era. The narrative begins with the accession of Queen Victoria in 1837 and including the two supplements, the story is brought to 1901. A condensed one-volume edition of the history carries the narrative even further, to 1905.

McCarthy's histories are popular, comprehensive, generally trustworthy, and interesting.

Green, John Richard. 1837—1883.

A Short History of the English People, 2 vols., *Burt; Dutton, Everyman's;* 1 vol., *Burt; American Book.*

A Short History of the English People. *Illustrated Edition,* (Edited by Mrs. J. R. Green and K. Norgate.) 4 vols., *Harper.*

A History of the English People. *Funk & Wagnalls,* 10 vols., by subscription. 4 vols., Harper; 4 vols., *Burt.*

"I wish indeed that I had the tongues of men and of angels to express the admiration of the reading public of America for the history of John R. Green. I suppose that he has had more readers

in our country than any other historian except Macaulay."—*James Ford Rhodes.*

Green's "Short History" covers the years 1607 to 1815. His wife after his death revised the narrative and brought it down to 1873. G. P. Gooch points out that "Macaulay chose one epoch, Freeman another, Froude a third, and Gardiner a fourth, while Green embraced all four."

Green's "Short History" is essentially a history of the people, not of their kings. "The hero of the book is the people. History was not only past politics to Green, history was religion, social life, art, literature." He divided his history, not according to reigns, but according to the governing feature of the periods. He emphasized the years of peace far more than the years of war. "I dare say you would stare," he wrote to Freeman, "to see seven pages devoted to the Wars of the Roses and fifteen to Colet, Erasmus, and More."

"His earlier studies had been mainly devoted to the Middle Ages, and this part of the 'Short History' is on the whole the best. . . . On entering modern history, he was on less familiar ground; but the chapters on the Reformation are of high merit. The sections on the Stuarts are less satisfactory, and the Eighteenth Century provided less opportunities for his special gifts than any of its predecessors."—*G. P. Gooch.*

Green's "History of the English People" was at first intended as a library edition of the "Short History," revised and corrected. "In his hands, however, it became a wholly different book, the chief part of it having been rewritten at much greater length, and on an altered plan."—*Mrs. J. R. Green.*

"At the end of his life Green took up the history of early England and wrote the story of Roman and Celtic Britain, which before he had dismissed as not belonging to English people."—*G. P. Gooch.*

LECKY, WILLIAM ERNEST HARTPOLE. 1838—1903.

History of England in the Eighteenth Century. 8 vols., *Longmans, Green.*

History of European Morals from Augustus to Charlemagne. *Appleton.*

History of the Rise and Influence of the Spirit of Rationalism in Europe." *Appleton,* 2 vols.

The American Revolution. *Appleton.*

Amazement was the feeling of the reading world on learning that the author of the 'History of Rationalism' was only twenty-

seven; and the writer of the 'History of European Morals,' only thirty-one. The Morals is the better book of the two."—*James Ford Rhodes.*

Gooch says of the "History of Rationalism": "Rarely has a man so young written a book so much his own. Draper's 'Intellectual Development of Europe' has some points in common with it."

The "History of England in the Eighteenth Century" is original in form. Part I consists of essays on the social and political aspects of English life; Part II is an account of Irish history. That part of the history devoted to the American War of Independence is so sound and moderate that it has been printed in a separate volume called "The American Revolution."

TREVELYAN, GEORGE MACAULAY. 1876—

England in the Age of Wycliffe. *Longmans, Green.*

England Under the Stuarts. *Putnam.*

TREVELYAN, SIR GEORGE OTTO, 1838—

The Early History of Charles James Fox. *Harper.*

The American Revolution. 4 vols., *Longmans, Green.*

George the Third and Charles Fox. 2 vols., *Longmans, Green.*

Sir George Trevelyan, famous as the biographer of his uncle, Lord Macaulay, has treated the American Revolution as part of English history, Fox's life leading into the Revolution and supplying a continuation.

GRETTON, R. H. 1874—

A Modern History of the English People. 2 vols., *Small, Maynard.*

Gretton's history covers the years 1880-1910. It bids fair to be for this generation what Green's "Short History" was for past generations. It takes up the history of science, technology, commerce, music, the theater, and art, and it is as entertaining as it is trustworthy.

CHESTERTON, GILBERT KEITH. 1874—

A Short History of England. *Lane.*

This is a history on original lines. "To have written a history of England in which the name of Queen Victoria is not once mentioned is surely a record, yet the book is exceedingly brilliant and delightful. . . . Moreover, there is scarcely a single date in Mr. Chesterton's History. . . . Protestants will think that Mr Chesterton is less than fair, while the Roman Catholics have here an inning that they have never had before in any popular English history book other than Lingard. . . . One of the most interesting features

is that it is the first popular history of England that has seen things as they really are with regard to Ireland."—*Clement Shorter.*

POLLARD, A. F. 1869—

Henry VIII. *Longmans, Green; Scribner.*

The Reign of Henry VII. 3 vols., *Longmans, Green.*

The History of England. *Holt, Home University Library; Longmans, Green.*

Professor Pollard is an authority on the Tudor period of English history. "His studies of that period offer an interesting contrast to Froude's, and are not without their value as a corrective to Froude's picturesque and vivacious narrative." *History,* the quarterly journal of the Historical Association, which was discontinued and has recently been revived, is now under the editorship of Mr. Pollard.

QUESTIONS

1. What book can you recommend on the earliest history of England?
2. Who is the historian of the Norman Conquest?
3. What historian is the great authority on the Stuart period?
4. Name two historians of the Tudor period.
5. How many years does Macaulay's "History" cover?
6. How many years does Green's "Short History" cover?
7. What part of Green's "History" is the best?
8. Is Green's "Short History" an abridgement of his larger work?
9. Why is Buckle's "History of Civilization" misleading in its title?
10. What other history of civilization completes Buckle's?
11. What history would you suggest instead of Dickens' "Child's History"?
12. Mention a separate history of Henry VIII.
13. Who is the leading authority on Oliver Cromwell?
14. Who wrote a history of the Civil War in England?
15. Recommend a history of the same period as Bulwer Lytton's "Harold. The Last of the Saxons." Scott's "Ivanhoe." Scott's "Kenilworth." Dickens' 'Tale of Two Cities." Shakespeare's "Henry VII."
16. What do you know of the "American Revolution" by Lecky?
17. What history of England should you recommend to a Roman Catholic?
18. What is the newest and best contemporaneous history of England?
19. What two histories of England have sold in greater numbers than any others?

20. What history gives the best picture of English customs and social life in the eighteenth century?
21. What English history is just to Ireland?
22. What is the most compact history of England worthy of recommendation?
23. Who is the editor of the quarterly journal, *History?*
24. Mention a separate history of the reign of Queen Anne.

CHAPTER XXXII.

AMERICAN HISTORY AND BOOKS ABOUT HISTORIANS

HISTORIES OF THE UNITED STATES

The nineteenth century has been called the age of historians. With the dawn of that century, history became a science for specialists, the methods of older historians being discredited. In England, "all eighteenth century historians are condemned except Gibbon. 'The Decline and Fall of the Roman Empire' is the one work of the Eighteenth Century which is still accepted."—G. P. Gooch. In America a similar change took place. The work of American historians after 1800 belongs to science rather than to letters. These historians went direct to the sources for material for their histories, and the searching of archives and the study of original documents revolutionized the writing of history.

Historians soon began to specialize in limited fields of history, and to-day every period has its specialist. We seldom hear of one man's attempting a history of the world, as Sir Walter Raleigh did in prison, although H. G. Wells, with his "Outline of History" (*Macmillan*, 2 vols.) may be considered the exception. Historians confine themselves more and more to certain epochs of history, for the sake of greater thoroughness. It has been predicted that the coming histories will all be co-operative, like the great "Cambridge Modern History" planned by Lord Acton, and our own "American Nation" edited by Albert Bushnell Hart. In studying the works of historians, the reader should understand above all the period which each work covers; then the best history for any given period.

BANCROFT, GEORGE. 1800—1891.

History of the United States. 6 vols. *Appleton.*

From the discovery of the continent to the establishment of the Constitution in 1789.

History of the Formation of the Constitution of the United States. 2 vols. *Appleton.*

From the treaty of peace with Great Britain to Washington's inauguration.

George Bancroft was born the same year as Macaulay, and at the beginning of the new era of historians. That he belongs to this new era is attested by the fact, stated by James Ford Rhodes, that "Bancroft and Parkman . . . spent more money in the collection and copying of documents than they ever received as income from their histories." Bancroft's history is monumental. The writing of it was done fitfully, during fifty-one years of his life, while he was Secretary of the Navy, Minister to England, and Minister to Germany. J. F. Jameson in his "History of Historical Writing in America" attributes the great popularity of Bancroft's history to "the unusual facilities in respect to access to archives and masses of correspondence which the author's diplomatic positions afforded him." Bancroft was a democrat and his history is marred by partisanship. It was said of all his volumes that "they voted for Jackson." In spite of his "loud and uncritical patriotism," Jameson says that "his talents for the narration of military and diplomatic history were of a very high order."

PARKMAN, FRANCIS. 1823—1893.

Works. *Little, Brown.* New Library edition. 13 vols., Pocket edition, 12 vols.

Pioneers of France in the New World. *Little, Brown.*

The Jesuits in North America. *Little, Brown.*

La Salle and the Discovery of the Great West. *Little, Brown.*

The Old Régime in Canada. *Little, Brown.*

Count Frontenac and New France. *Little, Brown.*

A Half-Century of Conflict. 2 vols., *Little, Brown.*

Montcalm and Wolfe. 2 vols., *Little, Brown.*

The Conspiracy of Pontiac, and the Indian War After the Conquest of Canada. 2 vols., *Little, Brown; Dutton, Everyman's;* 1 vol., *Burt.*

The Oregon Trail. *Little, Brown; Macmillan, Pocket Classics; Crowell; Burt;* Illustrated by Frederic Remington, *Little, Brown.*

Francis Parkman has not been included by John Spencer Bassett in "The Middle Group of American Historians," with Bancroft, Prescott, and Motley, because Parkman's "industry, his research among documents, and especially his detachment seem to place him among the men of today." Parkman made seven trips to Europe to search French and English archives in order to verify the data upon which he based his histories. He chose for his general subject the rise and decline of France's power in North America. Parkman had a

passion for the wilderness, and called his works "a history of the American forest." Jameson declares Parkman to be "the only [American] historian who can fairly be called classical." And James Ford Rhodes says, "I suspect that his is the only work in American history that cannot and will not be written over again."

BANCROFT, HUBERT HOWE. 1832—1918.

History of the Pacific States of North America. *Bancroft-Whitney Co.*, 30 vols.

Hubert Howe Bancroft began his career as a book clerk in the store of G. H. Derby & Company of Buffalo, N. Y. He was sent by his employer to take charge of a branch store in San Francisco, at the time when the gold fever excitement in California was at its height. After establishing the most extensive bookstore and publishing house west of New York, Mr. Bancroft retired from active business, and devoted his time to the writing of his colossal history. J. C. Derby in his "Recollections" says, "Young Bancroft early saw the importance of preserving the pre-historical records of the Pacific States. He began to purchase everything that could be found pertaining to the Pacific Slope, Mexico, and Central America. In this way he secured over 10,000 volumes. Although self-educated, he now ranks with the few famous historians of our day." Mr. Bancroft did not write his history unaided. He employed a staff of trained assistants to copy state records and mission archives and to visit old pioneers and take down their recollections. From twelve to twenty accomplished linguists have been constantly employed in his service, reading, translating, summarizing, cataloging, and indexing his collection. Jameson writes, "the highest praise must be given to the zeal for research, the public spirit and the enterprise and care which have presided over the formation of this priceless collection. But when it comes to writing history by this same method, some reserves are necessarily suggested to the mind . . . there can be no fixing of responsibility. No one knows whom to criticize."

WINSOR, JUSTIN. 1831—1897.

American History in Its Geographical Relations From the Time of Columbus. *Houghton Mifflin.* 4 vols.

Vol. 1. Christopher Columbus.

Vol. 2. Cartier to Frontenac.

Vol. 3. The Mississippi Basin.

Vol. 4. The Westward Movement.

Justin Winsor was for twenty years librarian of Harvard University. He was a great compiler of bibliography, and his most

scholarly contribution to history was his bibliographical material for "The Narrative and Critical History of America," a co-operative history in eight volumes, which was published under his editorship in 1884-1889.

ADAMS, HENRY. 1838—1918.

History of the United States. *Scribner.* 9 vols.

(Covering the years 1801-1817).

First Administration of Thomas Jefferson, 1801-1805. 2 vols.
Second Administration of Thomas Jefferson, 1805-1809. 2 vols.
First Administration of James Madison, 1809-1813. 2 vols.
Second Administration of James Madison, 1813-1817. 3 vols.

Henry Adams was the grandson of John Quincy Adams, the sixth President of the United States. Adams' history was disappointing to historians, as they had looked to him to explain his ancestor's change from Federalism to Republicanism. As William E. Dodd, editor of "The Riverside History of the United States," writes: "The shift of John Quincy Adams from Federalism to Republicanism in 1807, while a personal matter in some respects, was a significant thing, so significant that many people called it 'the great apostasy.'" Henry Adams did not make clear the reason for this change of policy. He confined himself mainly to the political and constitutional history of two presidential administrations.

TREVELYAN, SIR GEORGE OTTO. 1838—

The American Revolution. *Longmans, Green.* 4 vols.

The author, who is a nephew of the great historian, Macaulay, has written the best history of the War of Independence which we have from an Englishman. See also under English History.

LECKY, W. E. H. 1838—1903.

History of the American Revolution. *Appleton.*

Consists merely of certain passages and chapters taken from his "History of England in the Eighteenth Century."

SCHOULER, JAMES. 1839—

A History of the United States from the Adoption of the Constitution to the Close of the Reconstruction Period. *Dodd, Mead.* 7 vols.

The Reconstruction Period, 1865-1877. *Dodd, Mead.*

(Being Vol. 7 of his "History of the United States.")

Constitutional Studies. *Dodd, Mead.*

Eighty Years of Union. *Dodd, Mead.*

Americans of 1776. *Dodd, Mead.*

These histories are the work of a great scholar and lawyer. They are distinguished for their fairness and their accuracy. Schouler's History is like that of Henry Adams—mainly political and constitutional.

SHALER, NATHANIEL SOUTHGATE, *Editor*. 1841—1906.

The United States of America. *Appleton.* 3 vols.

This is "a study of the American Commonwealth, its natural resources, people, etc." The editor, a noted geologist, has emphasized the influence of topography on history.

FISKE, JOHN. 1842—1901.

Historical Works. *Houghton Mifflin,* 11 vols., *Riverside Pocket edition,* 12 vols.

The Discovery of America. *Houghton Mifflin,* 2 vols.

The Beginnings of New England. *Houghton Mifflin.*

Old Virginia and Her Neighbors. *Houghton Mifflin,* 2 vols.

The Dutch and Quaker Colonies in America. *Houghton Mifflin,* 2 vols.

New France and New England. *Houghton Mifflin.*

The American Revolution. *Houghton Mifflin,* 2 vols.

The Critical Period of American History, 1783-1789. *Houghton Mifflin.*

The Mississippi Valley in the Civil War. *Houghton Mifflin.*

History of the United States. *Houghton Mifflin,* 1 vol.

American Political Ideas. *Houghton Mifflin.*

The War of Independence. *Houghton Mifflin.*

Civil Government in the United States. *Houghton Mifflin.*

John Fiske was one of the greatest modern expositors of science. His early life was devoted to elucidating and applying the doctrines of Darwin and Spencer. In later years he turned to the study of American history, the events of which he interpreted as being the results of evolutionary processes. Fiske's special field was the pre-constitutional history of the United States. "He did more than any other man of modern time to popularize the reading of American history."

ANDREWS, ELISHA BENJAMIN. 1844—

History of the United States. *Scribner,* 2 vols., and 5 vols.

The two-volume edition covers the history of the United States from the beginning to 1890. The five-volume edition carries the history from the beginning to 1902.

The author, a former president of Brown University, is a veteran of our Civil War, and has written a scholarly history, distinguished for its vivid narrative.

RHODES, JAMES FORD. 1848—

History of the United States from the Compromise of 1850. *Macmillan,* 8 vols.

Historical Essays. *Macmillan.*

Lectures on the American Civil War. *Macmillan.*

History of the Civil War, 1861-1865. *Macmillan.*

"The best account of the Civil War yet written is by James Ford Rhodes in his 'History of the United States from the Compromise of 1850 to the Final Restoration of Home Rule at the South in 1877,' and it is not likely that his work will be improved upon in impartiality, scholarship, or literary skill for many years."—Frederic L. Paxson.

Thomas Bailey Aldrich said of Rhodes' History, "I was about to say that this history is as absorbing as a play, but I should like to see a play that is half so absorbing."

Three volumes of Rhodes' seven-volume history deal with the Civil War. Since they were published, new material on the subject has come to light. "Lectures on the American Civil War," given at Oxford University, contain much of this new material. The recently published one-volume "History of the Civil War" is not an abridgement of the earlier work, but a fresh study of the subject. G. P. Gooch, in his "History and Historians in the Nineteenth Century," characterizes Rhodes as lacking in magic of style but possessing great detachment and impartiality. His portrait of Lincoln is considered a judicial study. Hay and Nicolay give a warmer, more personal estimate of the Emancipator's character. Grant's administration Rhodes has estimated as the highwater mark of corruption.

The eighth volume, published in 1919, carried the story from 1877 to 1896.

MCMASTER, JOHN BACH. 1852—

History of the People of the United States from the Revolution to the Civil War. 8 vols. *Appleton.*

With the Fathers. (The Monroe Doctrine and other studies in American history.) *Appleton.*

The United States in the World War. 2 vols., *Appleton.*

McMaster's is essentially a history of the people of the United States—a social rather than a political history. In the opinion of G. P. Gooch, the earlier volumes are better, the later ones being marred by a falling off in perspective, and a too free use of vituperation.

HART, ALBERT BUSHNELL. 1854—

American History Told by Contemporaries. *Macmillan.* 4 vols.

Vol. 1. "Era of Colonization," 1492-1689.
Vol. 2. "Building of the Republic," 1689-1783.
Vol. 3. "National Expansion," 1783-1845.
Vol. 4. "Welding of the Nation," 1846-1900.

Formation of the Union, 1750-1829. *Longmans, Green.*

New American History. *American Book.*

American Nation. *Harper, 27* vols.

The "American Nation," edited by Professor Hart, is a co-operative history, ranking with "The Cambridge Modern History" as a work of the highest modern scholarship. It is a "history from original sources by associated scholars." The last volume in the series has just been completed, "National Progress," by Frederic Austin Ogg. This is a study and survey of the past ten years in America, 1907-1917. It forms another volume of that popular variety of history known as a "history of our own time."

CHANNING, EDWARD. 1856—

A History of the United States. *Macmillan.* 5 vols. (to be completed in 8 vols.)

A Student's History of the United States. *Macmillan.*

Professor Channing's history of the United States to the end of the nineteenth century is an undertaking comparable only to that of George Bancroft. Professor William E. Dodd says of Channing's history, "the author has apparently devoted fifteen years to his task and has brought out four volumes of some six hundred pages each. To complete his task, fifteen years more must be devoted to research. Thirty years to a work which must of necessity be antiquated before it is finished!"

The fifth volume brings the work to 1848.

WILSON, WOODROW. 1856—

A History of the American People. *Harper.* 5 vols.

"President Wilson's five volumes contain a wise and judicial commentary in the form of a long and attractive essay on the main course of events since the days of discovery."—Theodore Stanton.

A French translation of President Wilson's history was published by Bossard of Paris in 3 volumes.

ELSON, HENRY WILLIAM. 1857—

Sidelights on American History. 2 vols., *Macmillan.*

History of the United States of America. *Macmillan.*

This is one of the best short histories of America. Two new chapters have recently been added to the original edition of 1904: "The Twentieth Century" and "Latest Industrial Progress and Inventions." These chapters bring the history down to the election of 1916.

OBERHOLTZER, ELLIS PAXSON. 1868—

A History of the United States Since the Civil War. Vol. 1 ready. (To be completed in 5 vols.) *Macmillan.*

The first volume of this history, covering the period 1865-1868, has just appeared. The publishers announce that the especial value of the history will be found "in its account of such events as the discovery of petroleum in Pennsylvania and the subsequent oil fever, the construction of a railway over the plains to the Pacific Ocean, the attempt to reach Europe by telegraph by way of Behring Strait and Siberia, the purchase of Alaska, the crowding of white settlers out on the 'Great American Desert' under the homestead law, and the conflict with the Indian tribes, and the mining in Colorado, Idaho, and Montana."

BASSETT, JOHN SPENCER. 1867—

A Short History of the United States. *Macmillan.*

As the author of "The Middle Group of American Historians," Bassett has shown himself a brilliant writer, and has won for himself a large public.

BEARD, CHARLES A. 1874—

Contemporary American History, 1877-1913. *Macmillan.*

Professor Beard, late of Columbia University, has a high academic standing, and has written an intensely interesting history of our own time.

USHER, ROLAND GREENE, 1880—

The Rise of the American People. *Century.*

A one-volume history of the United States. "The life-story of the American nation." Professor Usher won fame by his book on "Pan-Germanism." His writings have made a strong appeal to the general reading public.

THE RIVERSIDE HISTORY OF THE UNITED STATES. *Houghton Mifflin,* 4 vols.

Beginnings of the American People. Carl Becker, 1873—
Union and Democracy. Allen Johnson, 1870—
Expansion and Conflict. William E. Dodd, 1869—
The New Nation. Frederic L. Paxson, 1877—

HISTORIES OF THE CIVIL WAR

ROPES, JOHN CODMAN. 1836—1899.
Story of the Civil War. *Putnam.* 4 vols.
Volumes 3 and 4 are a continuation of Ropes' work by William Roscoe Livermore. This ranks next to Rhodes' "History of the Civil War."

DODGE, THEODORE A. 1842—1909.
A Bird's-Eye View of Our Civil War. *Houghton Mifflin.*
This has "long been the best and clearest purely military view of the struggle," says F. L. Paxson.

FORMBY, JOHN.
The American Civil War. *Scribner,* 2 vols.
This is an excellent supplement to the brief history by Dodge. Th second volume consists entirely of maps.

PAXSON, FREDERIC LOGAN. 1877—
The Civil War. *Holt, Home University Library.*
This is the best concise history of the war. Written in the light of the latest discoveries.

PARIS, COMTE de, LOUIS PHILIPPE d'ORLEANS. 1838—1894.
History of the Civil War in America. *Winston,* 4 vols.

CAMPAIGNS OF THE CIVIL WAR. *Scribner,* 13 vols.

BATTLES AND LEADERS OF THE CIVIL WAR. *Century,* 4 vols.

BOOKS ABOUT THE UNITED STATES BY FOREIGN VISITORS

An American historian, Professor H. Morse Stephen, has said that no Englishman could write the history of England, no Frenchman could write the history of France, and no American could write the history of the United States, with absolute impartialty. If this be true, it is well for us to read American history as written by others. "A foreign nation is a kind of contemporaneous posterity," and the following books will help us to see ourselves as others see us.

ARCHER, WILLIAM. 1856—
America Today. *Scribner.*

BEAULIEU, PIERRE LEROY. 1871—
The United States in the Twentieth Century. Translated by H. Addington Bruce. *Funk & Wagnalls.*

A study of economic conditions in this country. Considered the most noteworthy work on the United States since Bryce's "American Commonwealth."

BENNETT, ARNOLD. 1867—
Your United States. *Harper.*

BRYCE, JAMES. 1838—
The American Commonwealth. 2 vols. *Macmillan.*
The American Commonwealth. Abridged. *Macmillan.*

JUSSERAND, JULES J. 1855—
With the Americans of Past and Present Days. *Scribner.*

LOW, A. MAURICE. 1860—
The American People. 2 vols. *Houghton Mifflin.*

SHELLEY, H. C.
America of the Americans. *Scribner.*

TOCQUEVILLE, ALEXIS de. 1805—1859.
Democracy in America. *Century;* 2 vols. Translated by Henry Reeve; revised and annotated by Francis Bowen; introduction by Daniel Coit Gilman.

BOOKS ABOUT HISTORIANS

AN HISTORIAN is perhaps the best judge of historians. The following books were written for lay readers as a help in estimating the comparative merits of writers in this field. Readers of history find it interesting to know how an historian is regarded by other historians, and how he ranks as a scholar. Those who like to know the background of a subject will find these books especially interesting.

Many of the estimates of historians quoted in the previous chapters have been taken from the following books:

BASSETT, JOHN SPENCER. 1867—
The Middle Group of American Historians. *Macmillan.*

(A group which includes Belknap, Hazard, Sparks, Bancroft, Prescott, Motley, and others, but not Francis Parkman.)

BEARD, CHARLES A. 1874—
An Introduction to the English Historians. *Macmillan.*

BURY, JOHN B.
The Ancient Greek Historians. *Macmillan.*

FREEMAN, EDWARD AUGUSTUS.
Old English History. *Macmillan.*.

GOOCH, GEORGE PEABODY.
History and Historians in the Nineteenth Century. *Longmans, Green.*

GRANT, A. J.
English Historians. *Scribner.*

GRETTON, R. H. 1874—
History. *Doran, Art and Craft of Letters Series.*

JAMESON, JOHN FRANKLIN. 1859—
History of Historical Writing in America. *Houghton Mifflin.*

LODGE, RICHARD. 1832—1917.
English Historians and Schools of History. *Dutton.*

RHODES, JAMES FORD. 1848—
Historical Essays. *Macmillan.*

There are many other books of the order of the "Selections from the Correspondence of the First Lord Acton" (*Longmans, Green,* 2 vols.), and the "Life and Letters of John Fiske" by John Spencer Clark (*Houghton Mifflin,* 2 vols.), which do not confine themselves exclusively to historians, but which contribute many valuable comments to this field.

QUESTIONS

1. What is the best co-operative history of the United States?
2. Who edited a co-operative history of the Pacific States?
3. What was the general field of American history covered by Francis Parkman? By John Fiske?
4. What two histories of the United States are mainly political and constitutional?
5. What two histories are social rather than political?
6. Who wrote a history of the United States from a topographical standpoint?
7. What is the best history of the Civil War?
8. What is the best one-volume history of the Civil War?
9. Name three very short histories of the Civil War.
10. Name three histories of our own time.
11. Which of these histories comes down to the year 1917?

12. What two historians attempted to cover the whole period of American history—from the discovery to date?
13. What period was the "critical period" about which Fiske wrote?
14. Who is writing a history of the United States since the Civil War?
15. Name two of the best short histories of the United States.
16. What Englishman wrote a history of the American Revolution?
17. What period of history does McMaster's history cover?
18. What period of history does Rhodes' history cover?
19. What histories of the United States cover the following periods: 1492-1776; 1776-1783; 1783-1789; 1776-1861; 1850-1877?
20. Who is the historian of Jefferson's and Madison's administrations?
21. Name a history of the following periods: Colonial period; Formation of the Constitution; Reconstruction period; Period of expansion.
22. Name a history by Frederic Austin Ogg; Nathaniel S. Shaler; Roland Greene Usher.
23. Name a book about America by a British ambassador to the United States; a French ambassador to the United States.
24. Give the title of a book about America by Arnold Bennett; William Archer; Maurice Low.

NOTES TO THE STUDENT OR TEACHER

The arrangement of authors in the chapters is as largely as possible chronological by date of birth; and the author's works are chronological by the date of publication. The date of each author's birth and death has been given in so far as obtainable.

As this book is intended to be a practical preparation for bookselling, the editions listed are those currently obtainable in the United States. During the past few years, numerous standard sets and good editions of the classics have gone out of print, and, though still frequently found in second-hand stores, cannot be readily obtained, and are omitted, often with much regret. In some cases such out-of-print editions have so important a place among good editions and are so little replaceable by others, they are included for general information. In a few cases, editions formerly imported from England and now in print there, though discontinued in the United States, are included. Subscription editions, not handled in bookstores, are generally omitted.

In the field of contemporary writings the question of the inclusion of out-of-print books offers difficult decisions. If the volumes are of little importance to the discussion of the author and probably not to be reprinted, the titles are omitted. In some cases to omit an out-of-print title is to break the thread of the author's development, and the inclusion is made, using the name of the last publisher. Popular reprints, as far as available at the time of printing, are included, but the list of these changes from year to year. These book lists are not intended to be exhaustive bibliographies such as are needed for collecting first editions.

When a book appears in a series or a set, the name of the series or set is given in connection with the publisher's name wherever it is currently used to describe the book.

The names of publishers have been abbreviated, but the full firm names and addresses will be found in the book-trade catalogs which it is assumed will be available for students of this book.

The questions after each chapter are not intended to cover all the matter in the chapter, but to serve as suggestions as to how study may be checked up, and, by a little research, broadened.

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